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Denis Janot,



PARISIAN PRINTER & BOOK-
seller (fl 1529–1544) : A bibliographical
study. In two volumes. Volume I.

By Stephen Philip John Rawles.

A Thesis submitted for the Degree of
Doctor of Philosophy in the University of
Warwick, Department of *French Studies*.
September 1976.

T A B L E O F C O N T E N T S

VOLUME I

Table of Contents	ii
List of Illustrations	v
Acknowledgements	vii
Declaration	ix
Summary	x
INTRODUCTION	1
Method	3
Chapter One: JANOT's CAREER - A GENERAL VIEW	15
Janot's Career before 1534	16
1534-1536: Seeking a personal style	21
1537-1540: Consolidation and specialisation	27
1541-1544. The Crowning achievements	32
Chapter Two: THE PRINTING MATERIALS OF DENIS JANOT ...	41
i) Marks	42
ii) Initials	45
iii) Ornaments	48
a) Compartments	48
b) Frames	52
c) Type-cast ornaments	54
iv) Woodcuts	54
v) Typefaces	60

Chapter Three: <u>AMADIS DE GAULE: THE TRANSLATION,</u>	
PUBLICATION AND RECEPTION OF A PROSE ROMANCE IN	
SIXTEENTH CENTURY FRANCE	70
The earliest French translations of <u>Amadis de Gaule</u>	71
Critical reaction to the French <u>Amadis de Gaule</u> .	71
Bibliographical examination of Denis Janot's edi- tions of <u>Amadis de Gaule</u>	80
Book One: 1540 and 1544	82
Book Two: 1541	85
Book Three: 1542	86
Book Four: 1543	87
Book Five: 1544	88
The documentary evidence	89
Chronology of the twelve Janot editions of <u>Amadis</u> <u>de Gaule</u>	93
LISTS OF PRINTING MATERIALS	102
Marks	103
Initials	105
Ornaments	110
Compartments	111
Frames	117
Type-ornaments	126
Woodcuts	129
Typefaces	201
APPENDIX A: Documents	206
APPENDIX B: Nicolas de Herberay	209
NOTES	227
Bibliography of works cited	256

VOLUME II

Table of Contents	ii
Introduction to Bibliography	iii
List of Libraries	xiv
BIBLIOGRAPHY OF WORKS PRINTED BY OR FOR DENIS JANOT .	entries numbered
Index to Bibliography	I
i) General Index	I
ii) Index of Printers and Booksellers	XXIV
Appendix I : Editions attributed to Denis Janot	XXVI
Appendix II :	
1. <u>Table des livres de Denys Janot</u>	XXXI
2. List of works, apparently not printed by Denis Janot, from his <u>Table</u>	XXXVIII

LIST OF ILLUSTRATIONS

Introduction

- Fig. 1 . Bibliographical description : Gaskell :
Bibliography of the Foulis Press facing p.11
- Fig. 2 : Bibliographical description : Bowers:
Principles of bibliographical des-
cription facing p.11
- Fig. 3 : Bibliographical description : Gaskell:
John Baskerville, a bibliography facing p.11
- Fig. 4 : Bibliographical descriptions : Renouard:
Imprimeurs et libraires parisiens.... facing p.13

Chapter One

- Fig. 1 : Map of the centre of Paris, O. Truschet
& G. Hoyau, ca. 1550 facing p.17

Chapter Two

- Fig. 1 : Page from Moschopulus, M.: De ratione
examinandae orationis libellus, Paris,
R. Estienne, 1545 facing p.45
- Fig. 2 : "Lettres fleuries" from Tory, G.:
Champ fleury, Paris, G. Tory, 1529 .. facing p.45
- Fig. 3 : Page from Tory, G.: Champ fleury,
Paris, G. Tory, 1529, showing Tory's
use of typeface 1 facing p.61
- Fig. 4 : Title of Omphalius, J.: Nomologia...,
Paris, S. de Colines, 1536, showing
Colines' use of typeface 12 facing p.63
- Fig. 5 : Page from Catullus. Tibullus. Propertius,
Venice, Aldus, 1515, showing the proto-
type of typeface 26 facing p.65

Chapter Three

Fig. 1 : Three states of woodcut Vag 34 from
Book Two of Amadis de Gaule facing p.86

Printing materials

Certain of the descriptions of Janot's printing
materials are accompanied by illustrations.

Bibliography

The following entries are illustrated:

nos: 39, 39, 96, 119, 120, 145, 169, 192, 195, 207, 302.

ACKNOWLEDGEMENTS

During the course of my research I have incurred many debts of gratitude, and I cannot hope to mention all those who have helped me. However, a few people must be named.

My supervisor Dr Grahame Castor has been a constant source of support and encouragement, while Dr Cave, Dr Sayce, Professor Levi and Professor Screech have maintained a much valued interest in my work. In Paris Madame Jeanne Veyrin-Forrer has always gone out of her way to provide me with all the material relevant to the study of Janot which was possible, much of it unpublished, such as the Renouard Manuscript (the major secondary source) and De Ricci's Gothiques français. Madame Charron allowed me to make use of newly discovered material from her then unpublished thesis on Les métiers du livre...

From Vienna to San Francisco librarians have been consistently helpful in allowing me access to books which are for the most part rare. In particular the magasiniers in the Réserve at the Bibliothèque Nationale, who bore the brunt of my requests, were always helpful.

The Department of Education and Science was exceptionally generous in providing funds for the considerable amount of travelling which my research involved.

My superiors at Glasgow University Library, especially Mr R.O. MacKenna, Mr P.A. Hoare and Miss E.M. Sillitto, have been understanding about the demands of research, and released me from my duties at a busy time to allow me four weeks' leave of absence in which to put the finishing touches to the thesis.

Mrs Anthea Thomas undertook the typing of a particularly awkward manuscript with no complaint, and with remarkable accuracy.

Finally, my wife has borne months of disruption in our home while the bibliography was being typed, and furthermore helped in the thankless task of preparing the index and the bibliography of secondary sources. Without her aid and understanding the thesis would never have been completed so soon.

DECLARATION

No part of the material used in this thesis has been
used by me in any previous work.

SUMMARY

This thesis primarily presents a descriptive bibliography of the works printed by or for Denis Janot, a Parisian printer who operated between 1529 and 1544. Much in the bibliography is owed to the work of Renouard now preserved in the Bibliothèque Nationale, but I have tried to re-examine every known copy of every book, and have found some fifty or more editions apparently not known to Renouard, or not ascribed by him to Janot. Appendices of works possibly connected with Janot follow the bibliography. The bibliography is the source of most of the conclusions drawn in the chapters preceding it.

After an introduction outlining the aims and methods of the bibliography, Chapter One discusses Janot's career, drawing on the evidence of his books, suggesting that it may be divided into four periods, and tracing Janot's development from a bookseller to a fairly orthodox printer of vernacular books to an artist who applied the aesthetic standards of the best humanist printers to the printing of French.

Chapter Two examines Janot's printing materials, dealing mainly with those dating from and after 1534, when Janot began his independent career.

Chapter Three considers the Amadis de Gaule romance and Janot's editions of its first five books. Treatment of critical reactions to the work is followed by a bibliographical analysis of Janot's editions. Using also the evidence of the contracts between translator and printer, the chronology of Janot's edition is established. Conclusions are then drawn about the nature of the work's reception by the reading public.

The first appendix to the text contains two documents drawn from Janot's books, while the second contains a short account of the life of Nicolas de Herberay, translator of the Amadis, and the documents discussed in Chapter Three.

INTRODUCTION

In this study of the work of the Parisian printer and bookseller Denis Janot, whose career spanned the fifteen years between 1529 and 1544, emphasis has throughout been laid almost exclusively on the evidence provided by the surviving copies of the books he printed and/or sold, and the detailed bibliography to be found at the end, in which this evidence is systematically presented, must therefore be taken as the basis for the views and opinions expressed. One partial exception is the chapter concerning the Amadis de Gaule romance, in which a deliberate attempt has been made to relate the bibliographical information presented by the known copies of the work to other critical and documentary evidence, but even there the fundamental principle has been to rely on the physical evidence of the books themselves.

Some restriction has had necessarily to be made in the amount and nature of the evidence presented, and the details are discussed later in this introduction, but two particular points must be made at the outset. Firstly, fully detailed treatment has been given only to books printed by Janot from 1534 onwards. It seems reasonably certain that this was the date at which he began his career as an independent printer(1) and any attempt to extend the technical discussion of types and other printing materials to books printed before that date would have required complicated research into the production of a considerable number of other printers, which considerations of time and expense have rendered impossible. Similarly, in the case of books printed for Janot after 1534, it

has not always been possible to make the presentation as full as was perhaps desirable. It has seemed better to concentrate on the books printed by Janot himself, but nevertheless presenting as much information as is practically possible about the books printed for him.

Secondly, a particular problem is presented by books known to have been printed by or for Janot, of which I have not managed to locate any copies. In such cases the available evidence has been presented in the bibliography, where the secondary sources consulted have been named. However, books not known to have been printed by or for Janot, but which nevertheless appear in the alphabetical catalogue which he issued in about 1544(2) are listed, when I have been able to identify the works concerned, in an appendix to the bibliography, where the editions most likely to have formed part of Janot's stock are dealt with in shortened descriptions.

Given the principle that the evidence of Janot's books themselves was to provide the source of most of my conclusions, at all times during the preparation of this study it was my aim to examine personally all the known copies of all the editions in question. Again, considerations of time and expense inevitably prevented the full realisation of this ideal, but it may be said that in all but a few cases all the copies which it was practical to examine have been examined. It is of course highly likely that further copies of Janot's work will come to light - it is quite astounding to reflect on how much material I have discovered by accident(3) and frankly worrying to consider how many important libraries I have not been able to visit(4).

Even so enough information is available already to justify its presentation in a largely bibliographic form, which at least adequately testifies to the importance of Denis Janot in the Paris book trade in the second quarter of the sixteenth century.

Method

Bibliography, for the purposes of this study, is taken to mean "the study of books as physical objects", while "descriptive bibliography" is the process used to make this study. Questions of literary ideas or style are not directly concerned, although one important aspect of literary history, the accurate dating of texts, is involved. The chief concern is with marks on paper. Since bibliography is here being applied to the work of a printer, less apology than usual need be offered for a fairly strict restriction of attention to the physical aspects of books, and to the material directly provided by the objects in question. The aim of my bibliography has been to provide a largely chronological list of the various editions of books printed by or for Denis Janot, and to note within each edition any significant variations from the norm. From such a base it is possible methodically to consider the material presented.

In this task the method I have followed has been largely that of Professor Bowers as presented in Principles of Bibliographical Description(5). The major categories involved are edition, issue and state. Bowers defines the relationship between them thus:

Hand-printed books exist in separate editions and issues; parts of books exist in variant states...(6)

Edition: An edition [of hand-printed books] is the whole number of copies printed at any time or times from substantially the same setting of type (7).

In the sixteenth century in France it is fairly clear that printers usually distributed the type of the books they printed immediately, so that any reprinting involved a complete resetting (8). The detection and understanding of what constitutes an edition is important because it provides the chief means of establishing the economic factors determining a work's publication(9). For Janot to have produced four editions of Guillaume de la Perrière's Theatre des bons engins(10) between 1540 and 1544, the work must have been selling well. This meant in turn that he could justify the expenditure on paper and resetting and so forth. On another plane, the multiplicity of editions is important concrete evidence of the work's popularity with the reading public.

Issue: An issue is the whole number of copies of a form of an edition put on sale at any time or times as a consciously planned printed unit and varying only in relation to the form of an "ideal copy" of this unit(11).

An issue is thus part of an edition, and for the purposes of this study would almost inevitably involve a change of title-page and date. More importantly the new title-page must normally be a cancellans, replacing the original. Several books printed by Janot, notably Arcandam's De veritatibus et praedictionibus astrologiae and Ficino's Diffinition et perfection d'amour of 1541 and 1542(12), have title-pages showing two different years in different copies, but the differences end there. Cancellation is not involved, and the variations, which

might be due to errors, later corrected, are more plausibly explained as changes deliberately made during printing, in the expectation that at least some copies could not be sold until the year following actual production, and that it therefore seemed worthwhile to the printer to date some copies in the later year. Such a variant would be made before the book appeared on the market, and only constitutes variant state(13). Economically the important point is that Janot would seem to have seen the alteration as a means of making the book more attractive before he sold any copies. The most common sort of re-issue involves the opposite - the boosting of flagging sales after (sometimes well after) the appearance of a book. Separate issues of Janot's books do not appear to be common - perhaps this is a measure of his competence as a business-man in choosing the right works for publication. However one or two examples do exist. The rather curious copy of Boccaccio's Philocope with Etienne Groulleau's imprint (which therefore dates in its present form from about 1546 or later) now preserved in the Folger Shakespeare Library(14) seems to involve re-issue of at least some of the sheets Janot printed for publication in 1542. Another case of re-issue could well have occurred when Groulleau put the Rencontres à tous propos on sale in 1554(15). Groulleau would seem to have been left with Janot's sheets of 1542 when he took over Janot's shop in about 1545, and eventually re-issued them with a new title-page. Despite the few cases of separate issue in which Janot was involved, it is necessary to discuss the phenomenon both because it was a practice of his time (even if it was one to which he rarely had recourse), and because it

has bearing on the establishment of the ways in which a book was received.

State: In its narrowest sense, state is synonymous with variant, and can be applied to any part of a book exhibiting variation in type-setting... In its broadest sense, state covers all alterations in a book, even those made after sale has begun, where no change has been made to the original title-page by cancellation. (16)

State covers every variant not accounted for by edition and issue. A semi-colon substituted for a comma would constitute variant state in Bowers' first sense, while the second sense would involve something more complicated, such as, in Bowers' phrase: "Addition, substitution, or deletion of any matter which affects make-up, but which was made in the course of printing before public sale"(17). An example is the substitution of two new leaves in some copies of one of the 1552 octavo editions of Rabelais' Quart Livre printed by Michel Fezandat. Much more common, however, are less complicated variants involving, for instance, pulled-type(18) or stop press changes of imprint made when the name of the bookseller on the title (or elsewhere) was changed during the running-off of the relevant sheet. In most cases, once observed and noted, and with the significant exception of changes of imprint, variant states are of more textual than economic interest, and they therefore tend to concern the textual critic more than the bibliographer. It is the bibliographer's business to note the significant extra-textual variants, but those in the text, it could be argued, are best left to the textual critic(19).

In the establishment of a systematic list of the editions, and (within these) the variant issues and states, making up the work of Denis Janot, I have adopted the principle of making a description of every copy examined, largely according to the principles of Bowers. It is unnecessary to give an exhaustive exposition of these principles, as they are best dealt with by Bowers himself, and his book is both well-known and readily available. However, a brief outline of the method and the particular reasons for noting particular details will be useful, and one or two variations from Bowers' method will be discussed.

The examination of a number of copies of the same edition leads to the establishment of a description of an "ideal copy", an "ideal copy" being:

...a book which is complete in all its leaves as it ultimately left the printer's shop in perfect condition and in the complete state that he considered the final and most perfect state of the book(20).

The establishment of what constitutes an "ideal copy" in Janot's case is not always easy, since his books are now mostly extremely rare, so that the "ideal copy" properly exists only as a theoretical concept rather than as a physical volume. On the other hand, those of his works of which a number of copies survives do not often show much variation and therefore cause comparatively little difficulty and an "ideal copy" in any case only serves as a standard from which to evaluate variations. Descriptions have here been based on the observation and recording of title, colophon, head-title, running-titles, collation, catchwords, contents, typography, initials and illustration. My final presentation of the information obtained has involved

different criteria, and is therefore dealt with separately.

The title-page of almost any sixteenth-century book provides the most important evidence about it, and in all cases titles have therefore been noted in great detail, using Bowers' rules of "quasi-facsimile" transcription(21). Wherever possible such transcriptions are supplemented by Xeroxes or photographs (22), but in no case has quasi-facsimile not sufficed to tell two Janot editions apart, however similar(23).

The Colophon, when present, will often provide information lacking in the title, especially concerning the dating of a work. It too is noted in quasi-facsimile, as is the head-title (the "repeat-title" which sometimes appears at the beginning of the actual text, after the preliminaries). Apart from furnishing extra details, the head-title and colophon can act as substitutes for the title in the identification of a work in the not uncommon case of a title-page being missing. Running-titles are noted with variants when they recur constantly for a significantly long portion of a book. They can sometimes indicate the presence of aberrant sheets within a particular copy, especially when the book does not employ catchwords, and they provide information on how the book was actually printed - consistent patterns of variation in consecutive gatherings, for example, might well indicate the use of skeleton formes(24).

The collational formula of a book provides all the important information on its physical make-up. It includes details of format, the number and signing of the gatherings, the total number of leaves and details of foliation or pagination. A note of variants from the ideal copy is also made. Much more than

immediately meets the eye may be gained from a study of the collation(25), but its basic aim is to give detailed information on the physical structure of books.

Catchwords are not common in Janot's work, but may provide much valuable information when they are present. In some cases they assist in the identification of the "foreign sheets" which are sometimes found in individual copies of a book - these are sheets from one edition used to fill gaps in another(26). Catchwords also provide a good means of identifying reset type, and thus new editions. Later editions of a work were frequently printed line for line from the first edition (among other things, this cut composition costs) but it is in practice impossible to reset catchwords in identical positions on a page, so that consistent changes in the positions of catchwords are usually a clear indication of separate editions(27).

A note of Contents is clearly necessary when describing a book, and must therefore be made in detail, allowing for a degree of choice to be exercised over what is finally presented(28).

Typography and its description is problematic. Bowers' suggested treatment is straightforward(29) but tends to avoid difficulties, such as the lack of reference works on the subject. Page dimensions and type styles and sizes are easy enough to note, but it is clearly also desirable to have some means of differentiating different faces of identical size and similar style. Basic works of reference are still lacking in this field, and to carry out the necessary research would take a great deal of time. All that can be done at present is to make an individual attempt to list the uses of various different faces, using reproductions where possible(30).

Initials, used with care, provide a very convenient way of identifying a printer's work, and their presence in a book is therefore noted. The printer of unsigned work can often be identified by this means(31). Illustration is also useful for the same reason, as well as meriting attention from an artistic point of view, given Janot's reputation as a printer of illustrated books. The presence of woodcuts has therefore been noted in detail despite the problem of numbers - between about 1536 and his death Janot made use of more than 900 woodcuts(32).

Before going on to discuss my presentation of the facts about Janot's production as revealed by the bibliographical processes just described, the point should be made that, with the possible exceptions of information from the title and the collational formula, the facts revealed must be treated cumulatively. The unit under examination is always the complete book, not just its woodcuts, or its typography. The information is split into categories purely because experience has shown that this is the most convenient way to carry out bibliographical study(33). The printer necessarily considered each book, or perhaps more accurately, each volume, as a separate entity (one cannot print half a volume) and the bibliographer must do the same.

Presentation: A bibliography defeats its end if it is loaded with information which, while it may fascinate the author, is unnecessary to his readers(34).

While the desirability of going into considerable detail in describing a book need not be questioned, the value of presenting the eventual reader with all the information amassed is far more doubtful. At the very least, the more detail one presents, the more errors will creep in. But more important is Dr Gaskell's

Introduction: Fig.3: from Gaskell, P.: John Baskerville:
a bibliography, p.59

TERENCE, COMÆDIÆ, 12°, 1772

TITLE-PAGE: PUBLII | TERENTII | AFRI | COMOEDIÆ. | [rule of 'lozenge and star' ornaments] | BIRMINGHAMIAE: | Typis JOHANNIS BASKERVILLE. | MDCCLXXII.

Note: The 'R' (and sometimes also the 'F') of 'AFRI' damaged.

FORMULA: Writing Medium 12° in sixes: π^2 A-G⁶ (\pm G2) II-2B⁶ 2C⁴ [O3 and P3 unsigned]. Pp. [4] 1-308.

Note: The watermarks and torn edges in an uncut copy belonging to Mr William P. Barlow Jr., of Piedmont, California, show that 2C was actually printed as a six-leaf section and that 2C3.4 were then removed to become π^2 .

CONTENTS: $\pi 1$ - $\pi 1^v$ blank, $\pi 2$ title, $\pi 2^v$ blank, 1-50 Andria, 51-104 Eunuchus, 105-57 Heautontimorumenos, 158 blank, 159-208 Adelphi, 209-61 Phormio, 262 blank, 263-307 Hecyra, 308 blank (verso headline P. Terentii throughout).

CANCELS: G2: -andum, p. 75 l. 22 'ub i' (sometimes corrected); -ans, 'ubi'
-andum, p. 76 headline: extra point after 'TERENTII'; -ans, no extra point
-andum, p. 76 l. 11 'lib et' (sometimes corrected); -ans, 'libet'

ERRORS: Misnumeration: '191' for 291.

Headlines: p. 127, 'HEAUTONTIMORUMEONS' for HEAUTONTIMORUMENOS; p. 267, 'HECIRA' for HECYRA; p. 293, lacks point.

Recurring errors in verso headlines, which should read 'P. TERENTII':

(a) 'TERENTII': pp. 26, 62, 112, 170, 224, 270; all from the same setting, except that on p. 26 (which also adds a point).

(b) 'P. TERENTII': pp. 50, 98, 164, 206, 268; all from the same setting.

(c) 'P. TERENTII.': pp. 28, 30, 32, 76 (*cancellandum*), 78, 80, 128, 130, 132, 166, 172, 190, 208; three settings, which occur first on pp. 28, 30 and 32, are repeated in the same order on pp. 76, 78 and 80, and are jumbled up in the other seven occurrences.

The positions of these recurring errors show that Baskerville did not leave these page headlines in the skeleton formes.

PAPER: Two lots of medium quality *Writing Medium* laid:

(a) A-G: no marks.

(b) H-2C, π : 'H' and 'D' marks, as in no. 45 above.

Size of sheet: (a) $22\frac{1}{4} \times 17\frac{1}{2}$ in.; (b) $21\frac{1}{4} \times 17\frac{1}{2}$ in.

TYPE: Text, *Bourgeois*.

NOTE: A thousand copies remained in 1775 (pp. xvii-xviii above).

CW] π_4 *Urania* (var: V_{RA-}) \S_2 In Cr OVID'S [A^2 *Lthough*] Fr
with [With] K_3^v And [Aud] L_3 Despif'd [Who] X_4^v Plato
[Plato,] $2D_1^v$ Ye [Yet] $2L_1$ overcome [*overcom*] $2P_4^v$ art
 $2Y_1^v$ (Which [Which,] $2Z_4^v$ Which [*Which*] $3F_1^v$ I, $3L_4^v$
expressed $3S_3$ Neptune $3V_1$ (Conducted [no cw on π_2^v ;
 \S_2^v 4^v ; $2V_4$; $3S_1, 1^v$; $3V_2$]

Type and Plates: Ovid, text ($2D_4$) 50 ll. with s.-n. $234(250) \times 104(140)$ mm.,
 $94R$; *Commentary* $94lt.$, measure with s.-n. $132(168)$ mm.; *Virgil* $94R$,
measure 104 mm., no s.-n.; $3V^2(+)$ $95R$; *Life and Ovid Defended* $95R$ & $1t.$
The engraved title by Savery after Clein measures 244×175 mm., with a
platemark of 248×179 . The unsigned portrait of Ovid measures 239×177
mm., with a platemark of 244×182 . The plate for bk. 3 (opp. K_3) is signed
'*Sa: Saueri fcul: F. Clein fecit*'. The other plates are unsigned but are
presumably by the same artists.

Notes: STC 18966. Gatherings π , \S , and $3V(+)$ were printed in London by
William Stansby, the rest (including the 15 plates) in Oxford by John
Lichfield. From time to time Stansby seems to have engraved various of
the plates to make up a full number, but the engraved title and portrait
seem to have been engraved complete in London. For a bibliographical
analysis of this book and an account of the lawsuit over the sheets between
Sandys and Stansby (who acted as London distributor for about half the
edition before being replaced by Hebb), see R. B. Davis, "George Sandys
vs. William Stansby: The 1632 Edition of Ovid's *Metamorphoses*,"
The Library, 5th ser., III, 193-212. Gatherings E and F are analyzed in F.
T. Bowers, "Two Notes on Running-Titles as Bibliographical Evidence,"
Papers of the Bibliographical Society of America, XLII (1948), 143-46.

In line 4 of sig. D2, copies read 'Nay, of our power' with 'our' crossed out
in ink; more commonly, the word has been scraped out. The note on Cr^v
may have been added by rerunning the sheet, but Sandys may have been
attending the press and added it in proof, although at least one copy was
printed without it. According to the lawsuit, 50 copies were printed on
fine paper; none of the examined copies seems to conform to this class.

Copies examined (unless otherwise noted, π_1 is missing): *W. A. Clark Memorial*
(f PR2338.M51 1632), 330×220 ; $3V(+)$; mispages 35, 47-50, 500, 505; missigns
 $3H_3$. *Folger* (STC 18966 [Harmsworth]), 330×210 ; $3V(+)$; mispages
35, 47-50, 326, 500, 505; missigns $3A_3$, $3H_3$; π_1 preserved; autograph dated
May 17, 1641. *Harvard* (f STC 18966), 315×204 ; $3V(+)$; mispages 35, 47-
50, 500, 505; missigns $3A_3$. *Huntington* (62871), 324×213 ; $3V(+)$; mispages
47-50, 326, 454, 500, 505; missigns $3A_3, 3H_3$. *Huntington* (62036), 311×203 ;
 $3V(*)$; mispages 47-50, 500, 505; missigns $3A_3$; lacks $2V_2, 2R_4, 2S_1-2$, and plates
for bks. 2, 5, 8, 10. *New York Public* (*KC+1632 Ovid), 306×198 ; $3V(*)$;
mispages 35, 47-50, 326, 500, 505; missigns $3H_3$. *Virginia* (PA A6522. M2S3
1632, copy 1 [Byrd]), 321×205 ; $3V(+)$; mispages 35, 326; $2K_3$ not signed;
missigns $3A_3, 3H_3$. *Virginia* (as above, copy 2 [Green]), 313×208 ; $3V(*)$;
mispages 47-50; missigns $3H_3$. *Virginia* (Stone copy), 310×200 ; $3V(*)$;
mispages 500, 505; missigns $3H_3$. *Virginia* (Stone [Nithsdale] copy), $320 \times$
 208 ; $3V(+)$; Cr^v blank and without pagination; mispages 35, 47-50, 500, 505.
Yale (Gno8+jg 626c), 315×205 ; $3V(*)$; mispages 500, 505; missigns $3H_3$.
Yale (Zd 0069), 326×205 ; $3V(+)$; mispages 35, 47-50, 500, 505; missigns
 $3A_3, 3H_3$.

Introduction: Fig.2 (cont.)

—' (62 ll. 'I'Que, *whose transcendent Acts the Poets sing*'), π4^r: 'Urania> to the *Queene*>.' (68 ll. 'T^HE *Muses*, by your fauour blest,'). π5^r: 'TO THE READER.' (cap³) [speaks of this as second edition, explains system of notes and commentary, announces text is revised, mentions errata at end of volume.] insert: engraved portrait of Ovid, opp. *Life*. §1: 'THE LIFE OF | OVID.' (cap³). §3: 'OVID DEFENDED.' (cap³). §4^r: 'QVOD OLIM...' (cap²). A1: text (with first line 'O^F bodies chang'd to other shapes I sing'), headed 'OVIDS | METAMORPHOSIS | The first Booke. | THE ARGUMENT.' (argument with cap²). On C1: verse of bk. 1 ends with faulty catchword 'OVID'S'. C1^r: 19 ll. note in ital. to reader (cap²) without heading. C2: 'VPON THE FIRST BOOKE OF | OVIDS METAMORPHOSIS.' (cap³), in ital. On 3S1: 'FINIS.' 3S1^r: 'To the Reader.' (cap²) [the first book of Virgil was translated some years before and is now published by royal command]. 3S2: 'The first Booke of | VIRGILS | ÆNEIS. | THE ARGUMENT.' (text with cap³; 4-line argument in ital. without cap). On 3V2: 'The end of the first Booke of | Virgils Æneis. | Splendidis longū valedico nugis.' [the 'ū' of 'longū' written in ink over an illegible printed letter, probably an 'e']. 3V2^r: 'ERRATA.' (27 ll. with cap²; last line reads 'of r. and.'). below; 'In the Margent.' (6 ll. errata with cap²).

variant:] C1^r: blank and without headline-rules or pagination.

NOTE: In reset 3V² (Stansby's printing), the finis on 3V2 reads 'The end of the first booke of | Virgils Æneis. | Splendidis longūm valedico nugis.' On 3V2^r, both sections of the errata begin with a 3-line cap, and the last line of the first section reads 'l. 43. of r. and.' The errata do not differ in the two settings.

Within the text, the following pages are blank: T1^r, 2C 3D3^r, Y 2V 3M4^r. The 15 books of Ovid begin on rectos exclusively, heading AFZ 2HRX 3N1, T2, KO 2M3, 2C 3ADH4; the commentaries head 2B1, 2T1^r, CX 2FZ 3L2, H 3CGP3, M 2K3^r, 2O4, Q4^r. The commentary on bk. 1 is preceded on C1^r by a note listing the principal authorities drawn on for the commentaries, with a statement that the note was written to fill 'this empty Page, (so left by the oversight of the Printer)'. As a variant, this page is blank. Thereafter, the commentaries begin on the versos of leaves when necessary to prevent a blank.

The type of the heading of bk. 1 was kept standing but altered for bk. 2 to read 'OVID'S | METAMORPHOSIS. | The Second Booke. | THE ARGUMENT.' In this form, the type (with necessary change of book number) was used for all succeeding books. The heading for the commentary on bk. 1 was also kept standing and utilized, but beginning with bk. 7 (2F2) was relined to 'BOOKE | OF' and in this form was kept to the end except that a broken 'O' in 'BOOKE' was replaced in the heading to bk. 11 (2Z2), and the spelling was altered to 'BOOK' (probably to justify the line) in the headings to bks. 13 and 14.

All books and commentaries begin with a 3-line cap, and arguments with a 2-line cap.

RT] || METAMORPHOSIS. || | || THE FIRST [SECOND] BOOKE. ||
 [METAMORPHOSIS (no period) MQZ 2DIXY 3E-GLN-Pr^r,
 MPQZ 2ENSXY 3EGKN2^r, QTV 2HINS 3BFIO3^r,
 LV 2AEIMN 3BI4^r (note: the lack of a period on A1^r and B3^r
 seems to be illusory, since the title is identical with A2^r and B4^r
 where the speck of a badly inked period can be seen.); BOOKE (no
 period) C1]
 || VPON THE FIRST [SECOND] BOOKE OF || | || OVIDS
 METAMORPHOSIS. ||
 [OVID'S METAMORPHOSIS (no period)
 EIRTY 2GLMV 3ADHR1, EIOY 2BCGLV 3ADHR2,
 DNR 2PQTZ3, CDHMNS 2PQTZ 3CGQ4; THIRTEENTH
 3H1^r2^r; FOVRTEENTH 2L2^r4^r; SIXTH (for FIFTH) X2^r]
 || THE FIRST BOOKE OF || | || VIRGILS ÆNEIS. ||
 (no r-t appear on pages with headings)

Introduction: Fig.1: from Gaskell, P.: A bibliography of
the Foulis Press, p.423

1763 Philips, John, *Poems on Several Occasions*

POEMS | ON | SEVERAL | OCCASIONS. | VIZ. | [*two
columns, 4 and 3 lines, separated by a vertical double plain rule, 14;
left:*] An ODE to Henry Saint | John, Esq; | The SPLENDID
SHIL-LING. | [*right:*] BLEINHEIM. | And | CYDER. In two Books.
| BY | MR. JOHN PHILIPS, | STUDENT OF CHRIST-
CHURCH, OXON. | To which is added, | HIS LIFE, | By
Mr. GEORGE SEWELL. | GLASGOW: | PRINTED BY ROBERT
AND ANDREW FOULIS | M.DCC.LXIII.

FORMULA: Foolscap 8°: $\pi^2 A^8(-A1) B-G^8 II^2$ ($\pi 1$ half-title,
 $\pi 2$ title-page).

PAPER: Medium quality; marks 4/vi.

TYPE: RLP 1, RB 2.

VARIANTS: Another state, without half-title:

Formula: $A-G^8 II^2$ ($A1$ title-page, same setting as above).

Issue including Ambrose Philips's *Pastorals*, 1763 (No. 421):

Title-page: [The right-hand column of contents reads:]
BLEINHEIM, | CYDER. In two Books. | Six PASTORALS. |

Formula: $A-G^8 II^2 2A-B^8 2C^2$ (i.e. the second state of this book,
with the title-page reset, plus No. 421. The reset title-page must
refer to No. 421, in spite of the obvious confusion of the two Philipses).

NOTES: Prices: Wholesale: 9d. (BQ 10). Retail: 1s. (CP 7).

Stock in 1777: 7 copies (BQ 10).

COPIES: G⁴ (which has all the variants described).

Introduction: Fig.2: from Bowers, F.: Principles of
bibliographical description, pp.467-470

Ovid's *Metamorphoses*, translated by George Sandys, 1632
(the fourth edition)

[engraved title: Johnson: Savery No. 1]

[printed title] OVID'S | METAMORPHOSIS | ENGLISHED, |
MYTHOLOGIZ'D, | And | Represented in Figures. | An Essay to the
Translation | of VIRGIL'S ÆNEIS. | By G. S. | IMPRINTED AT
OXFORD. | By IOHN LICHFIELD. | An. Dom>. MDCXXII. | Cum
Privilegio ad imprimendum hanc Ouidij | TRANSLATIONEM.

Coll: 2°, (engr. tit.+) $\pi^8 \text{¶} A-D^4 E(3 \text{ ll. EI.3 conjunct}) F-3T^4 3V^2$,
271 leaves, pp. [20] 1-38 37 46-124 145-169 170 171-184 187 186-
199 200 201-229 230 231-241 248 243-246 241 248-294 265 296-323
334-335 326-367 368 369-421 422 423-480 480 482-487 488 491-549
550 [=522] [*var*: not paging 18; misnumbering 35 as 34,
47-50, as 43-6, 326 as 336, 454 as 448, 500 as 200, 505 as 405];
 $\S 3(-\text{¶} 3, T_2, 3D_3, 3V_2)$ signed [misprinting E₃ as F₃, F₂ and F₃
as E₂ and E₃ (*var*: not signing 2K₃; misprinting 3A₃ as 3A₂,
3H₃ as 3G₃); in ital.: DEIKNRY 2BCGLP 3A₁, C-EIKNORXY
2BCFGLMPQTV 3AM₂, CDHISXY 2BFGLPVZ
3AGHLMQR₃]; engraved title and portrait of Ovid + 15 plates
opposite headings for every book of verse translation of Ovid.

Contents: $\pi 1^{\text{v}}$: blank. insert: engraved title (verso blank). $\pi 2$: printed
title. $\pi 2^{\text{v}}$: 'THE MINDE OF | THE FRONTISPEECE, | And
Argument of this | WORKE.' (cap²). $\pi 3$: dedication (cap²) headed as in
1626. $\pi 3^{\text{v}}$: 'A Panegyricke to the King. | — *Materia respondet Musa*.

worry, quoted above, that details, often interesting enough in their own way, may well prove detrimental to the overall usefulness of the work.

Some consideration of the solutions reached in recent bibliographies of the same type is of use in solving the problems raised by presentation. The most recent works to deal with the bibliography of printers are Dr Gaskell's works on Baskerville and on the Foulis Press(35), and the two volumes so far published of Renouard's bibliography of sixteenth-century Paris(36). From these one may hope to ascertain what is expected from the bibliographer of a printer.

Dr Gaskell's work on the Foulis Press concerns a very substantial body of material - over 700 editions produced over some sixty years (1740-1800). Viewed alongside a description presented in the full Greg/Bowers manner his entries are remarkably short (Figs. 1,2). He gives a quasi-facsimile transcription of the title, then a note of the collational formula without a statement of signatures or pagination, then notes on paper and type, referring to the relevant sections of the preliminary matter in the book. The section on variants which follows is of particular importance, given that the bibliography concerns an eighteenth-century subject, when variants were far more common than in the sixteenth century. Dr Gaskell ends by giving notes on the price of the book, and then usually names one location, sometimes more.

The Baskerville bibliography gives rather more detailed descriptions, but here the author was concerned with a relatively small body of material (Fig.3). Again he gives a quasi-

facsimile transcription of the title, then the collational formula (this time with pagination, although sometimes simplifying the Bowers formulary), followed by a note of contents. He lists cancellations and errors(37), and then includes notes on paper and types. Whatever information exists on prices and the size of editions is also given, but no locations are mentioned under individual entries, although it is stated in the introduction where at least one copy of each edition is to be found.

Dr Gaskell's presentation provides a sound means of appreciating the output of a printer, although it has met with some criticism. David Foxon, for example, wonders whether, in the case of the Foulis Press books, the time taken to make quasi-facsimile transcriptions would not have been better spent on the provision of contents lists(38). L.W. Hanson's criticisms of the Baskerville work(39) are a good deal more detailed on a number of points. He sees no point in simplifying the Bowers formulary - it is not difficult to understand once one has grasped the basic principles. He also thinks that a more detailed contents list would be useful, but praises the depth of the section on errors. But his most serious criticism (which he also levels at an earlier version of the Foulis bibliography(40)) concerns the location of only one copy of each edition which seriously undermines the usefulness of the work.

So far as the Renouard work is concerned, one is dealing with something rather different - inevitably, as it aims eventually to cover all sixteenth-century Parisian printing. However its methods of presentation are not dissimilar to Dr

Introduction: Fig.4(a): from Renouard, P.: Imprimeurs et libraires parisiens..., Vol.2, p.313

786. Le Tresor des pauvres. Trad. anon. — Paris, pour Jean Bailleur, 1581. — In-16, 162 ff. (?) ch. [6 (?)] [1] 2-156, sign. a⁶ (?), A-S⁸, T¹, V⁸, car. rom. et ital. [R. 80, R. 64, It. 64], titres courants, manchettes, réclames, bandeaux et lettres ornées de fleurons.

Titre : LE || TRESOR || DES PAVVRES COM-||POSE PAR MAISTRE || Arnoul de ville-Noue & au-||tres docteurs en medecine. || Auquel sont contenuz plusieurs remedes, bru||llages, oignemens, emplaitres, pillules, || elec[tu]aires, pre-feruatifs, & receptes co-||tre toute forte de maladies. || Le tout reueu & corrigé de nouveau, & || remis en meilleure langue françoise. || *Marque de Jean Bailleur n° 27.* || A PARIS. || Pour Iehan bailleur libraire, demeurât || au clos bruneau pres les trois croissas. || 1581. ||

Au f. à 1 r° : titre. — *V° bl.* — *Du f. à 2 au f. à 6 r° (?) :* table. — *Au f. A 1 r° :* début du texte. — *Au f. 28 ch. 128 r°, l. 6 :* CY FINE LE TRESOR || DE MAISTRE ARNOVL || de ville. — *Noue &* apres s'enfuiuent || plusieurs breuuages & medecines se-||lon aucuns docteurs pour les delicates || & grandes perfonnes cōme roys, ducs || & princes... || — *Au f. V 8 ch. 156 v° :* Fin du texte.

Les deux exemplaires connus sont incomplets d'une partie du premier cahier contenant la table. — Traduction anonyme d'un texte généralement attribué à Arnaud de Villeneuve et à Gérard de Solo.

Fac. de Pharmacie, * 13170 (inc. des ff. du cahier à suivant à 2). — Londres, Wellcome Hist. Med. Libr. (inc. des ff. du cahier à suivant à 4).

Introduction: Fig.4(b): from Renouard, P.: Imprimeurs et libraires parisiens..., Vol.1, p.459

448. HABERT (François). Le Dicugard de la Ville de Paris, a monseigneur de Guise, pair et grand chamberlan de France et lieutenant general pour le Roy, à son retour de la prise de Calais, par sonnets heroïques, auteur François Habert, de Berry. Avec une chanson en l'honneur de mondict seigneur de Guise, mise en musique par François Le Febvre... — Paris, par la veuve Pierre Attaignant, 1558. In-8°, 15 ff. n. ch., 1 f. bl., sign. A-D^a, car. rom. et ital., musique.

Au titre : distique latin de l'auteur. — *Au v°* : huitain français du même aux lecteurs, terminé par sa devise : *Vertu vault mieux que mondaine richesse.* — *Au f. n. ch. sign. A ii :* dédicace en vers du même à François de Guise. — *Au f. n. ch. sign. A iii :* sonnet du même à Anne d'Este, épouse de François de Guise. — *Aux ff. n. ch. C ii et C iii :* poème latin de François Habert dédié à François de Guise ; le même en poésie française. — *Au f. n. ch. sign. C [iv] :* sonnet de l'auteur *aux lecteurs Musiciens en la louange de la Musique de François Le Febvre.* — Les ff. n. ch. suivants contiennent la musique de François Le Febvre à quatre parties (superius et tenor, contratenor et bassus, disposés tête-bêche sur 2 p. en regard).

H. FRANCHET, *Le philosophe parfait et le temple de vertu de François Habert*, 1923, p. xxx. Maz., * 34 613 (1). — Londres, * Brit. Mus.

Gaskell's (Fig.4). Harry Carter's criticism provides a succinct summary of them:

Every book is introduced by a model librarian's entry, including after a serial number, author, short-title, editor, place of printing, printer, date, format, number of pages, collating marks, decorative features, make-up and class of type used. If the entry concerns a printer who ceased to work before 1540 the title, section heads, incipits, and colophons are set out in full bibliographical style (41). References to bibliographies and relevant literature followed by known locations close the entry for each book. Locations in the national libraries in Paris extend to shelf-marks. Those of copies used by the editors as the basis for descriptions are starred (42).

One particularly important aspect of the Renouard work is the provision of detailed indexes, notably of authors, an essential part of a bibliography which is to be of any practical use to anyone other than a printing specialist.

Having considered recent approaches to the provision of printer bibliographies, one must return to the question of readership. There are far more scholars of French Renaissance literature than there are of French Renaissance printing, and much as the claims of printing could be pressed, a bibliography aims at being generally useful, and in this case that involves providing information for literary scholars. This, the Bowersian bibliographer would rightly claim, is what he is doing, but he is usually concerned with material of a different nature, for while the bibliography of a printer brings to light all forms of literature by many authors, the Bowersian bibliography tends to concentrate on particular authors or genres. The more general nature of the printer bibliography places it, as it were, a step back along the line. Only once some general idea of all that was printed has been established may the specialist

bibliographer step in. David Foxon claims that there is room for the bibliographer who will say which books were printed when, and in which order, leaving the specialist to carry on(43). It is precisely in this way that a printer bibliography may best help to serve the literary scholar(44).

The bibliography of the works of Denis Janot presented in this thesis therefore draw on the advantages of the detailed descriptive method of Bowers, but largely follows the model of Dr Gaskell and the Renouard work in its presentation(45). The bibliography aims to bring out the reasons why Denis Janot is an important and interesting printer, not only as a representative of his trade but also as an artist whose medium happened to be printed books, and equally to be a useful reference guide to the literary scholar in search of editions and copies of the works he printed.

The detailed rules of presentation, as opposed to method, are set out at the head of the bibliography itself, but this is the place to outline its general headings and the reasons for their choice; it is hoped that these strike a happy medium between bibliographical detail and scholarly clarity.

- 1) Heading: Author, short-title, place, printer and book-sellers, date (or nearest possible approximation for un-dated books).

- 2) Quasi-facsimile transcription of title, with variants. Despite Foxon's misgivings about the need for quasi-facsimile(46), the checking of which edition is being dealt with is made easier if a full transcription with line-endings is given.

- 3) Colophon: transcribed (not in quasi-facsimile) when it adds significant detail (e.g. date, author, printer) not included in the title.

- 4) Collational formula in the full Bowers style, including details of signatures and foliation, with variants.
- 5) Contents list: the degree of detail encompassed is flexible, but privilege details, authors and recipients of preliminary poems and dedications are noted, and their names all appear in an index. All blank pages and leaves are also noted.
- 6) Typography: Dimensions are given in the Bowers manner. Reference is made to the inventory of Janot's types when he is the printer.
- 7) Initials: In volumes printed by Janot references are given to the inventory of his initials. In other cases a briefer mention is made.
- 8) Woodcuts: References are given to the inventory of Janot's cuts for books printed by Janot from about 1536 onwards. A briefer mention is made in other cases.
- 9) Locations: All known locations are given, with notes of known imperfections. Books not actually examined are so designated.
- 10) Notes: Other interesting matter is noted here, usually concerning the attribution of anonymous works, and the dating of un-dated works. (47)

Preceding the bibliography there are chapters on Janot's career, on the materials he used, and a more detailed treatment of one part of his production. But it cannot be over-stressed that it is the bibliography which forms the back-bone of the work presented here. All the rest should be (indeed, can only be) read in the light of what the descriptive bibliographical analysis of Janot's books has revealed.

CHAPTER ONE

JANOT'S CAREER - A GENERAL VIEW

The short description of the career of Denis Janot which follows is based almost entirely on the evidence left by his books. Very little documentary evidence concerning him is known, and it has not been feasible, owing to considerations of time and expense, to carry out any systematic search at, for example, the Minutier Central at the Archives Nationales in Paris, where it is quite possible that unknown contracts and other papers connected with him may survive(1). What documentary evidence there is was largely un-earthed during the last century by such scholars as Coyecque(2) and Renouard(3), and analysed by, among others, Harisse(4), Picot(5), and Lepreux(6). More recently new material, concerning the specific area of Janot's production of the romance of Amadis de Gaule, has been discovered by Mlle. Annie Parent(7), and this will be discussed in detail in the separate chapter dealing with this romance.

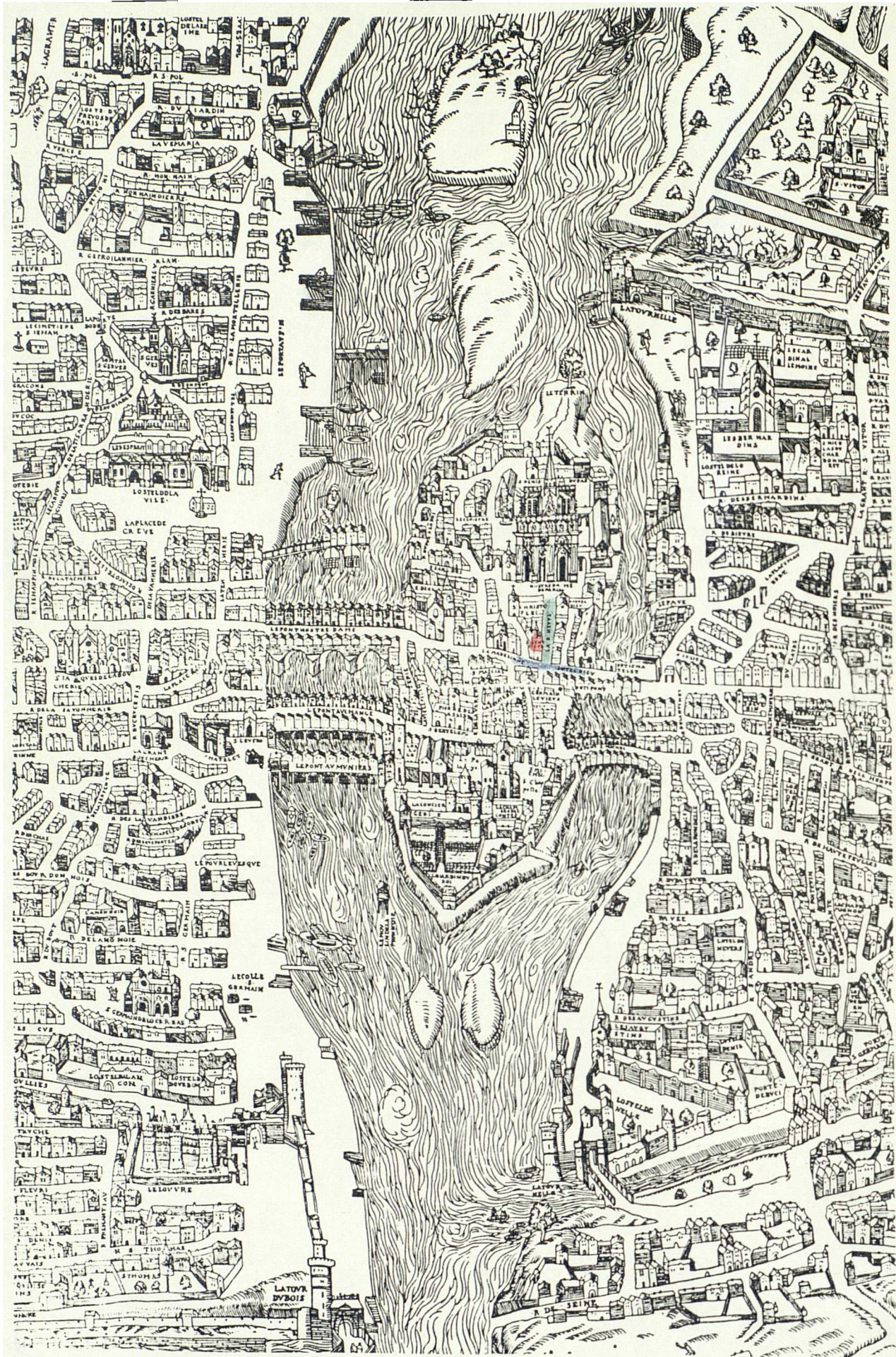
I have therefore concentrated on an analysis of Janot's production, using the documents for extra and usually incidental information(8). But even the use of his books is not particularly easy because of the relatively small proportion of them which is accurately dated, and also because of the familiar problem of the old and new styles of dating. It is by no means clear that Janot used either the old (i.e. Easter) style of dating or the new style at all consistently, so that each doubtful case has to be dealt with separately. As for accurate dating the situation is best seen in terms of proportions.

Roughly two thirds of Janot's books were dated, about a fifth to the day, a very few to the month(9), and something under half to the year. However the distribution of dated books constitutes the real problem, since more than half of the dated books appeared in the last third of Janot's career, and over two thirds of the dated books in the last half. Analysis and evaluation of Janot's work based on the accurately datable books of his production therefore becomes gradually more meaningful towards the end of his career, and as a result some of the particular assertions made in this sketch of his career as a bookseller and printer are less conclusive than could be desired, but I hope that, in general terms, it represents something approaching the truth.

Janot's career before 1534

The analysis of the books of Janot's early career presents a particular problem because even fewer than usual are dated. It will be seen that in all probability he was at first only a libraire, not beginning to print on his own until 1534, although he is described as an imprimeur jointly with his colleague Alain Lotrian as early as December 1530. But in the absence of clear evidence, there is little chance of certainty about his early activities, and what follows is therefore no more than tentative.

The earliest dated book to carry Janot's name is Gringore's Menus propos de mere Sotte of 27 August 1529(10). Only two other books survive from 1529, the Violier des hystoires rommaines dated 15 October(11), and the Forest et description des grans et sages philosophes du temps passé, finished five days



Chapter One: Fig.1: from the "carte de Bâle" of ca. 1550.

Sainte Geneviève des Ardents is marked in red, the rue neuve Notre Dame in green, and the rue de Marchepalu in blue

later and printed by Pierre Leber who obtained a privilege for it on 2 October(12). Janot's address at this time was "en la rue Marchepalu, à l'enseigne de la corne de cerf devant la rue neufve Nostre Dame", or "devant l'hostel Dieu"(13). This was also the address used by his mother Macée Janot, née Trepperel, from shortly after her husband, Jean Janot's death at about the end of 1521(14), and it is possible that Janot took over the business from her. Two more books bearing this address appeared in 1530, both of which appear to have been printed by Pierre Le Noir: Bouchet's Regnars traversant les perilleuses voyes of 25 January, and the anonymous Cueur de philosophie(15). Apart from these dated books there are seven others carrying the "corne de cerf" address which are undated. ^{Four} ~~Three~~ again appear to be Le Noir's work(16), while another was printed for Janot by an un-named printer(17). This leaves ^{two} ~~three~~ books purporting to be printed by Janot. One, Le Maignen's Arbre de consanguinité(18), is a doubtful case in which the operative word, "par" or "pour", is obscured in the only surviving copy. The remaining ^{book} ~~two~~(19) definitely states that ^{it is} ~~they are~~ "imprimé par Denis Janot", but it seems unlikely that he would have printed only ^{one} ~~two~~ books during 1529 and 1530(20). It is fairly reasonable to suppose, due allowance being made for other possibilities, that these two books were printed for Janot as well. Certainly there is no firm evidence that he printed any other books, except in collaboration with another printer, until 1534(21).

The relatively small number of books bearing Janot's name from the "corne de cerf" may probably be accounted for by the fact that he was able to draw on an existing stock which had

belonged to his mother, and which could possibly also have included books surviving from his father's time(22). In any case, by the end of 1530 Janot had formed an association with the printer Alain Lotrian, at the "escu de France" in the "rue neuve nostre dame"(23). Their collaboration is interesting since it is one in which both partners are described as imprimeurs, working together on apparently equal terms, whereas the more usual arrangement seems to have been for a libraire to have his books printed by one or more imprimeurs, with whom he might or might not have made a formal arrangement(24). Crucial though it is, definite information on the association between Janot and Lotrian is difficult to come by, mainly because only two of about fifty editions they printed together were accurately dated(25). Once again, any conclusions should be considered strictly tentative.

So far as can be ascertained, the association between Janot and Lotrian was formed during 1530, between 23 March and 28 December, and probably before 7 December(26). The real problem arises, however when one tries to establish when the partnership ended. Renouard(27) places the break-up in 1530, but this is clearly wrong (and one suspects that the error may be due to a misprint). Picot(28) has Janot operating in the "rue neuve nostre dame à l'enseigne saint Jehan Baptiste" as early as 1532, and Firmin-Didot(29) places this move in 1533, whereas no book I have seen from this address carries a date earlier than 1534^{1/5}. However it seems that from 1534 onwards Janot was working on his own as a printer, using as his address only his stall "au premier pillier de la grand salle du palais"(30). In that

year he produced a number of books in collaboration with Jean Longis and Pierre Sergent(31), but he had been associated with Longis, whose brother-in-law he may have been(32), as early as 1532 when he shared an edition of L'Espine du Pontalais' Contreditz de Songecreux, which was finished on 25 August(33), and probably printed by Nicolas Couteau. Janot's address is not mentioned in any surviving copy of this book, the only evidence of his participation being the presence of his mark (Renouard 477). However various other works suggest that he did not collaborate exclusively with Lotrian from early 1532 onwards, if indeed the partnership had been so restricted before that time. The last dated book mentioning both Janot and Lotrian as its printers is Mondino de' Luzzi's Anathomie, finished on 18 March 1532(34). This work mentions both the "escu de France" and the stall "au premier pillier" in the Palace, and it is instructive to follow through Janot's use of these two addresses in his dated books.

The "premier pillier" address appears, without any mention of Lotrian in Corrozet's Fleur des antiquitez of 1532(35), apparently printed by Nicolas Savetier, who obtained a privilege for the work on 19 March of that year. It appears again in Meliadus de Leonnoys(36), which was finished on 20 March 1533, and in which Janot also still uses the "escu de France" address. This seems to suggest that he was operating independently from Lotrian, although from premises shared with him from early 1532 onwards, and by 1533 he possessed material designed for his exclusive use - for instance the large and ornate engraved compartment (Renouard 482) used on the title of the Meliadus vol-

ume(37). The supposition is borne out by two books carrying the "escu de France" address, but with no mention of Lotrian, Le Fevre's Recueil des hystoires troyennes of 1532, printed by Philippe Le Noir (38), and the Grande danse macabre des hommes et des femmes dated 1533(39). The Grande danse macabre marks the first use by Janot of a set of initials(40) which are not used in books he printed with Lotrian.

It is therefore reasonable to suppose that the terms of the arrangement between Lotrian and Janot permitted both men to act independently and that there was not likely to be any abrupt end to their partnership, but there does not seem to be much evidence for Harisse's suggestion that they were still collaborating as late as Janot's death(41). Rather they would seem to have continued to work together, but producing or selling some books independently, until early-1534. From then onwards Janot no longer used the "escu de France" address, and his books underwent a change in general appearance, beginning the development of his mature and distinctive style. And yet the break, if it did occur at the point suggested, cannot have been total (not that there is any need to suppose that it was). Several further books exist which bear many signs of having been printed by Lotrian, but which were offered for sale by Janot from the "enseigne Saint Jehan Baptiste", the address he did not apparently take up until 1535. These are Vespucci's Nouveau monde et navigations, s.d.(42), two editions of the Grant Herbier en francoys, s.d.(43), and the edition of Nuon de Bordeaux, s.d.(44). Furthermore, Janot began, in 1535, to make use of some ten type ornaments which were previously shared with Lotrian(45). The

point made earlier must be reinforced, that the paucity of evidence concerning Janot's early career rarely makes any assessment of it a matter of certainty, but only one of probability.

1534-1536: Seeking a personal style.

The discussion of Janot's work from 1534 onwards is made relatively more easy by the existence of more firm evidence. The next period of his career which it is convenient to treat as a unit involves the years 1534 to 1536, starting at the moment at which he appears to have begun to print on his own, until the time when he began his series of finely illustrated books.

The earliest book of his independent career, Le second volume des motz dorez du grand et saige Cathon, was finished on 28 March 1534(46), and carries, like most of his books of that year, the address of his stall "au premier pilier de la grand salle du palais". It also marks his first dated use of roman types which had formerly been used by Geoffroy Tory, together with Tory's decorated initials known as the lettres fleuries (Set 1)(47), and from this point on, the vast majority of his books (48) were to be in roman or italic(49). The work also features for the first time a new mark (Renouard 478) used with the Latin motto: "Qui speculum cernis, Cur non mortalia spernis, Tali namque domo clauditur omnis homo". The publication was shared with Jean Longis and Pierre Sergent, as were six others of Janot's 1534 books, and it thus began a collaboration which was to last for several years. Indeed, Janot retained a connection with Longis until his death(50). It could well be that at this stage of his career Janot needed a fairly formal arrangement

with the other two libraires to be able to raise the capital to finance his editions. Another notable association of 1534 was with Pierre Grosnet, who either edited or wrote five of the books printed by Janot in that year. The two remaining books of the nine surviving from 1534 are Guido de Cauliaco's Guidon en francoys and Petrarch's Dés Remedés(51). The Petrarch work exists in various states, none of which specifically mentions Janot's address, and in both cases the significant link with Janot is the use of his large title compartment (Renouard 482). The printing of these two books may probably be ascribed to Jacques Le Messier(52).

The last dated book of Janot's 1534 production was Fabri's Grant et vray art de pleine rethoricque(53), finished on 7 November, and no other dated book was to appear from his presses until 25 June 1535. This long gap may have been partly due to the ban on printing imposed by François Ier in January 1535, following the Affaire des placards(54). During the break Janot appears to have taken up residence at the "enseigne Saint Jehan Baptiste" in the "rue neufve nostre dame", the address from which his father had previously operated, and at which he was to remain until his death in 1544(55). The circumstances of his move to this address are not clear, but it seems at least possible that during the period between his father's death in 1521, and ~~the~~ 1535 the premises were occupied by Janot's brother Simon. Among the books to appear in 1535 were two which mention the brothers as partners - perhaps Janot had to turn to his brother for capital after the ban on printing. Once again documentary evidence might well have been of help

here. For his productions of 1535 Janot augmented his stock of roman type by the acquisition of a fount of what appears to be Antoine Augereau's "cicero" roman(56), and this type immediately superseded the Tory faces which Janot had used in 1534, except for the large roman capitals used on title pages. Some books were also printed in gothic, but roman typography continued to dominate.

One significant event of 1535 was the beginning of Janot's collaboration with Gilles Corrozet, for whom he printed the Anticques erections des Gaules, finished on 9 August, but of the books dated 1535, this is the only one which Janot printed for someone outside his own family. A total of nine books survive from 1535, all of them printed by Janot, while another three or four un-dated books probably appeared in the same year.

The books of early 1536 continue much in the style of 1535, and give no hint of the important development which occurred later in the year. A total of thirteen books survive from 1536, two of which were printed for Janot, one possibly by Jacques Le Messier(57) and the other by Nicolas Couteau(58). Collaboration continued with Corrozet, was resumed with Longis and Sergent, and began with Jean André. Further roman types were acquired, for example the "petit romain" of rather lyonnais aspect(59), but the Augereau "cicero" roman was again used for the majority of the texts.

If the typography of Janot's 1536 books offered no particular novelty, the same cannot be said about illustration. In 1534 and 1535 only six of Janot's dated books contained illustrations, and only two of these were printed by him(60), and

he only used one of the blocks in them again(61). To these should be added three other undated books almost certainly printed in the same two years(62). Indeed, apart from his marks the only original and important piece of wood-engraving carried out for Janot in the first six years of his career was the large title compartment (Renouard 482) which has already been mentioned. However, there appeared in 1536 the first four books to be illustrated in what later became Janot's distinctive style: the Livre d'amours de Pamphille, Alberti's Hecatomphe, Corrozet's Triste elegie, and the Chastelaine du vergier(63). These account for about forty of the small woodcuts, measuring roughly 32 by 53 or 38 by 53 millimetres, of which Janot was eventually to own some nine hundred(64). The advantage of hindsight permits the suggestion that 1536 and the introduction of these cuts was perhaps the most important turning-point in Janot's career falling, fortuitously enough, half-way through it. While other events were obviously important - such as the production of the Amadis de Gaule in French and in direct imitation of the best humanist printing - this one in particular provides a good opportunity to pause and look back in a general way over Janot's publications until that date.

It is of course almost a truism to say that the single most important influence on a printer or publisher's choice of books was the economic factor of likely profitability. While special circumstances, such as the financing of editions by someone other than himself (like the author, or as in the case of Plantin's famous polyglot Bible, royalty trying to reflect

glory on itself) could ^{provide security} ~~create special circumstances~~, the printer obviously had to try to calculate the risks, and find a means of exploiting the market to his best advantage(65). But within this framework of needing to sell as much as possible as soon as possible, in order to gain a quick return on capital, there was an obvious place for specialisation of one sort or another. By trying to dominate one corner of the market while maintaining a general interest in the whole a printer could eventually make his economic position relatively sure. This is what Janot finally achieved, and yet very little inkling of what would become Janot's speciality can be gained from looking at his early production.

All the books in which he was involved before 1534 were in French, but that is what would be expected, given that the printers with whom he collaborated were all largely concerned with the branch of the market dealing with traditional vernacular literature of proven popularity. One need only cite as an example the large number of prose versions of the old romances amongst his joint productions with Lotrian(66). Even in 1534 Janot's output does not offer any very striking novelty. Moralising literature dominates, with Cato and Seneca compilations together with a new work by Grosnet, and with Gringore's Notables enseignements. Fabri's Grant et vray art merits a reprint, Janot having collaborated in an edition in 1532(67), and Janot's interest in medicine, perhaps partly attributable to his participation with Lotrian in the printing of works by Du Montverd(68) and Mondino de' Luzzi(69), continued with the edition of the Guidon en Francoys(70). The Guidon is one of

only two works, the other being Petrarch's Des Remedes(71), which can in any sense be considered luxury books, and both were printed for Janot. Only two books were printed in Latin - the Concordat(72) and Grosnet's Enchiridion virtut^um(73) which also appeared in a French version(74). Most of Janot's 1534 books were safe, saleable volures, encompassing a fairly wide range of interests, and much the same can be said of his 1535 publications. Interesting works, alongside two books on the nobility(75) and three books of poetry(76), are a romance, Meliadus Chevalier de la Croix(77), printed in small format (incidentally, this is Janot's only surviving Duo-decimo), and a probable piracy of Louvenborch's translation of Aristotle's Oeconomicques(78).

So far as the years 1534 and 1535 are concerned, analysis by subject matter does not seem to yield much of interest or meaning. Janot's books represent many subjects, and apart from the dominance of French, not in itself particularly remarkable given his background, no one factor stands out. This might have been expected: at this early point in his independent career Janot would probably have been most concerned with profitability by the easiest means, rather than with any urge to specialise in a particular field with its greater element of risk, however valuable it might subsequently turn out to be. And yet one aspect of his production does perhaps give some indication of the way Janot was heading. While it would be dangerous to read too much into such figures, since to some extent they merely reflect a general trend in French vernacular printing at the time, it is probably significant that fifteen

out of the twenty-two books printed by Janot that may be ascribed to 1534 and 1535 were printed in roman, when he had the means to print them in the gothic faces that might have been expected. There might also be significance in the fact that Janot's roman faces were apparently taken over from two of the more important individuals in the development of French book and type design in the first third of the sixteenth century, Geoffroy Tory and Antoine Augereau(79).

Thus, as I have already suggested, it was in 1536 that Janot apparently reached maturity as a printer. In a sense his production of illustrated books in the new typographical style was a natural progression from his work of 1534 and 1535. Having presumably established himself financially and also furnished himself with suitable materials to put himself into the ranks of the printers of the most "modern" outlook, the way was clear for him to exploit this particular branch of the trade in visually innovatory books. The dominance of roman continued - ten out of the thirteen books dated 1536 were in roman, and only one of the gothic books was actually printed by Janot. Then he added the new dimension of illustration which he went on to develop with great success.

1537-1540 : Consolidation and specialisation.

Janot's work in 1537 therefore developed the new style he had adopted the year before, and in one sense perfected it. The acquisition towards the end of 1537 of the "petit canon" roman (typeface 12) first used by Simon de Colines in 1536(80), replacing the roman capitals apparently inherited with Tory's

material, permitted Janot to print his title pages in the humanist style, using a large upper and lower case roman in the first line, which would remain typical of his work until his death. A further "humanist" development was the first use of a new mark (Renouard 481) in Capella's Commentarii(81) depicting a pot of thistles with the mottoes "Patere aut abstine" and "Nul ne s'y frotte".

Some thirteen surviving books may be ascribed to 1537, ten of them dated. Twelve of the total are in French, and ten of them were printed by Janot, all but two of them in roman, and for four of them either Janot or his collaborators obtained privileges. Eight books were illustrated with Janot's new style woodcuts, five of them using more than three cuts and one more than thirty. Perhaps the most notable publication is the Marot edition, accounting for four of the thirteen books, which was the first of three such editions by Janot(82). The appearance of the Premiere partie des epistres familiares(83) marked the beginning of a series of Cicero translations, while the translation of Cuzzi's Philologue d'honneur(84) stands out amongst the illustrated books for the quality and number of its woodcuts. 1537 saw the beginning of Janot's connections with Etienne Caveiller and with the Angelier brothers, who in turn had links with each other(85).

Fifteen dated books survive from Janot's 1538 productions, and one more may be attributed to that year(86). French books again dominate strongly, and only one book was not printed by him. Roman was used in all but three works, and all but four incorporated illustrations. Eleven books used more than three

woodcuts, and one - Petrarch's Triumphes(87) - more than seventy. Cuts from an important Ovidian set were also used for the first time, and Janot acquired five of his woodcut compartments at this stage(88). He also began to use another thistle mark (Renouard 480) towards the end of the year. Notable among the books was the Justinus translation(89), which was the first folio that Janot printed himself. It is in a transitional style: while the text is in bastard gothic and combines old and new style illustrations, the title makes extensive use of the newly acquired "petit canon" roman, in the manner which became standard in Janot's great folios of later years. The Cicero series continued with the Des Offices(90).

1539 saw the production of at least twenty-four editions, twenty-two of them dated, although seven of these (editions of the five works forming Cicero's Oeuvres(91)) may have been intended as a single published unit. Three works were published in Latin, two of them being printed by Jean Bignon, and roman was used in all but four. Caveiller was responsible for three further books printed for Janot, who also began his associations with Galliot Du Pré, Vincent Sertenas, Jean Foucher, and Vivant Gaultherot(92). New material included a fount of "gros romain" and a further compartment (Renouard 483), this one featuring Janot's thistle emblem. However it is the illustrated books which once again provide the chief interest. Outstanding is the edition of the Quinze livres de la metamorphose d'Ovide contenant l'Olympe des histoires poetiques(93) which uses 136 different cuts, while a new edition of the prose translation of Petrarch's Triumphes(94) used some 93 cuts, and the undated

verse translation of the same work used 69(95). In addition to the works appearing in the Oeuvres selection, the Cicero series was further supplemented with the Seconde partie des epistres familiares(96).

1540 marked the final important turning point in Janot's career. About sixteen editions survive, five of them in Latin (although three of these may have been intended as a single unit(97)). Four books were printed for Janot, one by Couteau and two (probably three) by Caveiller, three in gothic and one in roman, while two others - Cicero's Partitiones oratoriae (98) and Salel's Oeuvres(99) - may merely have used Janot's compartment (Renouard 484) without his being their printer.

Among the books which probably appeared in 1540 was the translation by Louis Meigret of the third and fourth books of Columella(100). Meigret's own Traicté touchant le commun usage de l'écriture françoise, printed by Janot in 1542 will be discussed later, but the appearance of the Columella translation seems to have been the first fruit of a connection between the two men which had apparently been in existence for some years(101).

Three works are, however, outstanding in this important year, all of which broke new ground in French publishing, and on all of them Janot lavished particular care, to the extent of acquiring a large number of new woodcuts and other decorative material. Possibly the most significant of the three was the Premier livre de Amadis de Gaule published in July, and this work is discussed in detail later(102), but it should be stated here that this was the first romance in French to be both translated and printed in an obviously humanistic spirit. The other two works are the

second and third emblem books ever to be published (the first having been Alciati's Emblemata) and the first two representatives of the genre in French, respectively Guillaume de la Perrière's Theatre des bons engins and Gilles Corrozet's Hecatomgraphie(103). Both these works were reprinted at least three times each before Janot's death, which is strong evidence of their commercial worth, as also is their appearance in what appear to be pirated editions in Lyon(104). Furthermore Janot went on to produce further books linked with the emblem genre. His editions of Aesop's Fables in 1542 and 1544(105) were closely connected visually with the two famous emblem books of 1540, while further emblems apparently by Corrozet appeared at the end of his Cebes translation of 1543(106). Another work which may have had some connection with emblem literature is the Rencontres à tous propos of 1542(107). The descriptions of it specifically mention "pages encadrées et figures sur bois"(108) both of which were characteristics of the Corrozet and La Perrière works. However, if this is the case, then at first sight it seems that the work was not as successful as its companions, since Etienne Groulleau, Janot's successor, appears to have re-issued Janot's sheets of 1542 in 1554.

1540 marks a point at which Janot felt able to take the risk of publishing thoroughly innovatory books, and time eventually revealed that his judgement had been sound. Not only were they successful commercially, but they must also, with their successors in the same literary and typographical style, have helped to motivate the choice of Janot as "imprimeur du roy en langue francoyse", the event which crowned his career in April 1543.

1541 - 1544 : The crowning achievements.

Janot's production from 1541 onwards, while it fluctuates in terms of the number of editions printed in each of the four remaining years of his career, shows him at once maintaining his standards, reprinting successful works, and continuing to explore new areas of the market.

1541 was Janot's most prolific year both as a printer and as a publisher. More than thirty dated editions survive, of which Janot printed all but one. All but three editions were printed in French, twenty or more were in roman, six in a newly acquired italic (typeface⁹) and five in gothic. Twenty-two editions in all were illustrated, eighteen using more than three woodcuts. The publication (or more accurately, the printing) of the Amadis continued(109) but apart from the Second and Third Books of the romance no other folio was printed by Janot. He did however continue to develop his sideline of medical books by printing three translations of Galen(110) and another work by Grospré following (or perhaps together with) his 1540 editions of this author(111). Other books of medical interest are the astrological work De veritatibus et praedictionibus of Arcandam produced towards the end of the year(112), and the polyglot pharmaceutical dictionary of Remaclus Fuchs(113). 1541 also saw the publication of the Trois livres des loix(114), the final volume in Janot's series of Cicero translations. Aside from Janot's production, one of the few pieces of documentary evidence indicates that Nicolas de Herberay placed an apprentice with him on All Saints' Day 1541(115).

In 1542 Janot's production amounted to something over twenty editions all but one of which he printed himself. Five works were printed in Latin. He continued to develop his use of italic, seven works being printed in his new italic face (typeface¹⁹), while three books were printed in gothic and the remainder in roman. Eleven editions were illustrated, eight using more than three woodcuts. Notable among the illustrated books was Corrozet's translation of Aesop's Fables(116) which involved the acquisition of some ninety-six new woodcuts. Apart from this 1542 saw the production of three folios, Boccaccio's Philocope, Meigret's translation of Polybius and Hélienne de Crenne's translation of the first four books of the Aeneid(117). Janot's interest in medical works also continued, with the production of five works in Latin, of which Bernard de Gordon's Lilium medicinae, printed by Janot and jointly published with Jean Foucher, Vivant Gaultherot and Poncet Le Preux, is (apart from some of his folios) the largest book he ever produced(118). The Lilium medicinae contains a note from the printer to the reader, the only such note I have come across in a Janot-printed book. It is unfortunately not very interesting, although it dwells on the efforts made to ensure a correct text, and apologises for the impossibility of removing every single corruption. As with the Amadis and his other large books, Janot did not take the risk of producing this work without external financial backing - had it failed, the loss on capital expenditure could well have been too great for him to bear alone.

An association worthy of note was that with Ponce Roffet in the production of six works by François Habert(119). However, the most interesting collaboration concerned in the 1542 productions is that between Janot and Louis Meigret. Apart from the Polybius translation just mentioned, there appeared Meigret's own Traicte touchant le commun usage de l'escriture françoise. The work was one of the more important among the theoretical treatments of the orthography of French(120), and had apparently been planned for some years. Janot appears to have encouraged its writing, and his widow printed a new edition in 1545. Meigret himself wrote, in 1551:

"...il ny a q'environ vint, ou vint e un an, qe premierement je fis le trette de l'ecriture Françoëze: come pourrēt bien temoñer qelques imprimeurs, q' n' n'ozeret entreprendre l'impressiō: par ce q'il touchoet tou' les etas de la plume, e qe la nouueaotē de l'ecriture les etonoet. Puis dix ans a, ou enuirō, qe Ianot l'imprima selō l'ançiene coutume d'ecrire, creñant q'aotrement il ne fūt trouuē trop etrāje: e depuis encores pour la secōde foēs, a plus de vij.ans."(121)

Thus Janot would not take the risks involved in printing the work with all the novelties of orthography which Meigret would have liked. Even so, it is suggested elsewhere, in the preface to an edition of Lucian's Menteur printed by Chrétien Wechel in 1548, that Meigret's reforms were at least partly made at Janot's instigation:

"...a la requeste [de Janot, Meigret] s'estoit mis depuis plus de douze ans à rechercher la rayson de bien écrire."(122)

Furthermore, a short piece on spelling by Meigret appears at the head of his translation of the septiesme et huitiesme livres of Pliny, printed by Janot in 1544(123). If the lengths of time mentioned are correct, then Meigret's association with Janot

must have dated from very early in his career, but the more important point is perhaps that Janot seems to have been actively interested in orthographical reform, even though his applications of new ideas were tempered by conservatism. It is not without significance that Herberay's Amadis itself marks such an important stage in the development of French orthography(124), and Janot's attitude to the matter is evidence of his interest in the development of French.

From Janot's point of view 1543 must have been the outstanding year of his career, for on 12 April he was appointed "Imprimeur du Roy en langue françoise". The Letters patent of his appointment are still extant(125), having been reproduced in full in several of his books, and they provide another of the few pieces of evidence on his activities not to come directly from his books. Some confusion has arisen about the date of the appointment, because of the problems of old and new styles, and it has been asserted that 1544 was the year involved. At first sight this is possible, because if the old style were being used there would have been two days called 12 April 1543, namely 12 April 1543 (Easter having fallen on 25 March in 1543) or 12 April 1544 n.s. (Easter was not until 13 April in 1544). However, several books mentioning Janot's appointment are dated 1543(126), so that it clearly dates from that year.

It is tempting to speculate why Janot was chosen, and the answer could well lie in his application of the best humanistic ideals of printing style to the production of French works, since the Letters patent firmly state that no less care should be taken in the production of French books than with those in

Latin and Greek. It seems likely, too, that Janot's work had reached royal circles, for example with the Amadis, which was clearly produced with royal encouragement(127). But all questions of the honour of the appointment aside, of most practical and commercial interest to Janot was the licence to print "tous livres, composez in ladicte langue Françoise, qu'il pourra recouvrer, apres toutesfois qu'ilz auront esté bien deuement & suffisamment veuz et visitez, & trouvez bons & non scandaleux ..."(128). This "blanket" privilege was for the period of five years following the completion of each book, and well above the average two or three years he had been granted hitherto. The appointment as king's printer must, therefore, have been worthwhile to Janot's business both in terms of the glory it brought, and in the more down-to-earth affair of maintaining a share of the market for books.

It is perhaps odd, given its importance as a landmark in Janot's career, that 1543 should account for relatively few books. Only eleven editions survive, all but one printed by Janot. Three were in gothic, two in italic and the remainder in roman. Nine of the Janot-printed books incorporate illustrations and eight use more than three cuts. The small number of editions produced(129) may have been due to Janot's preoccupation with the printing of the Amadis, for between 10 February 1543 and 6 May 1544 he produced four editions of various parts of the romance, which raises the effective total of editions a little. It is also worth noting that the massive edition of Loix, statutz et ordonnances dated 1544 must very probably have been in preparation during 1543. However, despite the small

number of works actually appearing, the quality of Janot's production was maintained. Acquisitions to his stock of materials during 1543 include the Aldine italic (typeface 26) and some of the outstanding set of woodcuts of biblical and related scenes, appearing in the Doctrine des Chrestiens and in Beroaldus' De la foelicité humaine(130), which was completed in the last year of Janot's activity.

Whereas there is no very clear indication of when exactly Janot began his career, more precise information concerning his death is available in the records of the University of Paris:

Die mercurii ultima decembris /1544/, facta fuit congregatio Universitatis apud Maturinensis ad audiendum Petrum Drouard qui supplicavit ut sufficeretur in locum Dyonisii Janot, librarii jurati Universitatis, qui nuper mortuus est. Ad hoc responsum est officium esse conferendum supplicanti dummodo artem exerceret et juramenta prestaret.(131)

Drouard's application to replace Janot as a libraire juré of the university means that his death probably occurred in December 1544, and this seems consistent with the last dated book which can possibly have appeared from his press in his lifetime, on 10 December of that year(132). Janot cannot have enjoyed the added honour of being a libraire juré for very long, since it seems from the evidence of his imprints that the appointment was not made until the beginning of 1544, or possibly late in 1543(133).

Some twenty-three dated editions survive from 1544, twenty of them in French and twenty of them printed by Janot. Seven editions were in italic, two in gothic and the remainder in roman. Eleven editions were illustrated, eight using more than three woodcuts. An unprecedented sixteen editions were protected by privileges. To these totals may be added two works bear-

ing the imprint of Janot's press, but dated 1545. Both were in French, both printed in roman, and both printed for Galiot Du Pré. One incorporated a woodcut not used elsewhere. An outstanding production of 1544 was the compendium of Loix, statutz et ordonnances royaulx(134), easily the largest book Janot ever produced, requiring 187 sheets of paper per copy. New decorative material, somewhat in the Fontainebleau style appeared in St Augustine's De spiritu et litera(135), while amongst the illustrated books Osiander's Harmoniae Evangelicae (136) dominates the output, embodying as it does some 92 biblical cuts from the set which first made its appearance in 1543. New types included another petit romain (typeface 29) used, for example, in Janot's third collective Marot edition(137), and a saint augustin italic (typeface 28) used in the Recueil de vraye poesie francoyse(138), while he also invested in a number of new type ornaments(139).

Denis Janot died at the height of his powers, still seeking to develop his style and the quality of his printing, but even so what he actually left constitutes a considerable artistic achievement. He was of course fortunate to be operating at a time when circumstances looked favourably on the development of the arts in France, even though printing itself was not yet quite understood as a medium, and consequently viewed with suspicion from some quarters because of its revolutionising potential. Equally it is almost certainly true to

say that the change from gothic to roman typography in French works would have occurred even if Janot had not been there. But Janot more than did his duty by French printing - his production stands out above the mediocre work of many of his contemporaries. He had his rivals (Jean de Tournes in Lyon and Chrétien Mechel in Paris are obvious examples) and not all his books are of the highest standard, but at its best not very much surpasses it. To single out particular productions is perhaps to indulge in subjective judgement, but apart from the obvious choices like the emblem books and the Amadis, or for that matter the Grand Olympe of 1539 and the Macchiavelli Discours of 1544, Janot's edition of Osiander's Harmoniae Evangelicae, also of 1544, ^{may justly be praised.} ~~will stand up to eulogy.~~ The work is not an ostentatious production: printed in an un-exotic octavo, and with a not outstanding title page, it is a rather learned assimilation of the four Gospels into one narrative, equipped with a certain amount of apparatus criticus. While it represents the undercurrent of devotional literature running all through Janot's production, it is printed in Latin and not French, whose cause as a printed language Janot particularly espoused. And yet, by its combination of fine typographical proportions and what must rank as one of the greatest achievements of the art of wood-engraving (quite able to bear comparison with the work of, say Dürer in the field) it achieves a balance of presentation rare in any book, even in sixteenth-century France. Stanley Morison described printing

as the "servant-art". Janot's greatest works, of which the Harmoniae is one, tempt one to revise that judgement - they may almost stand on their own.

CHAPTER TWO

THE PRINTING MATERIALS OF DENIS JANOT

Any treatment of the basic materials of printing - that is the pieces of metal and wood which were inked and then pressed on to paper - during the period in which Janot worked is inevitably problematic. Not nearly as much work has been done on the development of the various typefaces in use in Paris in the sixteenth century as one would like, and while some major advances are beginning to be made(1), the field is beset with difficulties. It has therefore to be admitted at the outset that this particular study does not pretend to break new ground, nor can it even claim to cover the existing ground at all adequately, particularly in the field of typography. Again, shortage of time, connected with the serious difficulty of viewing watermarks, has prevented the examination of as basic a material as the paper which Janot used, which would ideally have been undertaken. The detailed study of materials which should have accompanied the observation and description of Janot's work has thus not been possible. This omission is most important where the history of printing is concerned, but is perhaps not so serious when more general questions of literary history are involved.

This proviso having been made, what follows is an attempt to describe and analyse the printing materials used in the books bearing Janot's name. The earlier works present more problems, on the whole, than do the later ones, when questions of dating become more easy to resolve. It has seemed best to divide the material into five parts: typefaces, woodcuts, ornaments,

initials and marks, and to deal with these in the reverse order of complication.


1) Marks

Janot made use of a total of six marks of his own(2) which fall roughly into two groups. The first four (476-479) share common iconographical features, as do the last two (480-481). Even so, a small detail of mark 479 is also found as the principal feature of 480 and 481, so that, iconographically speaking, the two groups are not totally divorced.

The first mark (476) which Janot used dates from the first year of his career, and, clearly derived from a mark used by his father (Renouard 475), it nevertheless develops iconographical features of the earlier mark and introduces new material. This was the model for all the marks Janot used until late in 1537. Mark 476 depicts what appears to be a palm tree, from which hangs a shield bearing a monogram containing the letters needed to make up the name DENIS IANOT, and the shield is supported by two apparently feline animals. Janot's name also appears on a scroll, and the whole is surrounded by a punning motto: "Tout par amour: amour partout: par tout amour: en tout bien". This mark was used in at least thirty-two books until 1537. The second mark (477) is very similar, except that only one animal appears, and there is also an additional Latin motto: "Amor dei omnia vincit". This mark was used at least six times, one of which was in an undated book from Janot's "Corne de cerf" address, and three of which were in books dated 1532 and 1533(3).

Janot's largest mark (479) also displays the greatest amount of iconographical detail. Two animals again support the shield

bearing Janot's monogram, while a significant addition on the shield is a small thistle, a symbol which became the sole feature of his last two marks(4). The punning "Amor partout" device remains, as does "Amor dei omnia vincit", the latter being here displayed on an elaborate helmet, and supported by what might be a lamb(5). The single tree of marks 476 and 477 is here replaced by two trees, one on each side. However, the most interesting feature of this mark is that it appears to have been signed by its engraver in the bottom right-hand corner with the monogram

 (6).

The most complicated of Janot's marks is 478, in which the same features as in 476 (though laterally inverted) appear on the right, while the left and centre are taken up with Death issuing from the jaws of hell and striking a man with a spear, while God appears on a cloud above. The "Amor dei" motto appears on the right, while other Latin mottoes appear with the figures on the left and at the centre: "Ubi nullus ordo sed sempiternus horror inhabitat" and "Domine salvum me fac". The mark also appears on several occasions accompanied by a further Latin motto printed outside the mark: "Qui speculum cernis, Cur non mortalia spernis, Tali namque domo clauditur omnis homo". The mark appears, like 479, to have been signed by its engraver, towards the bottom left, the "signature" being here somewhat clearer, and reading either FI or FT(7). Mark 478 was used at least twelve times between 1534, when Janot appears to have set up as an independent printer, and 1539, at least nine of these being in 1534 and 1535, the period in which Janot was developing

his personal style. During this period the mark underwent a series of breakages which are very useful bibliographically in dating certain books accurately.

The four marks 476-479, used by Janot until late in 1537, display some degree of development. Two (476 and 477) were used from the very beginning of his career as a libraire at the "Corne de cerf", and are relatively simple, while 479 exploits its size to develop the theme of its predecessors with some extravagance. In 478 this theme becomes part of a more developed picture, which perhaps accords with the development of Janot's pretensions as an independent artist. However, once he reached maturity as a printer he dropped the complicated imagery of these four marks, and adopted a single, and apparently incidental feature of Mark 479, the thistle.

Janot's two thistle marks date from 1537 and 1538 respectively. 481, the smaller, was first used in late 1537(8) and was used at least twenty-three times before Janot's death. Mark 480, a larger version of 481, incorporating the Janot monogram also found in 476-479, appears at least fifty times from 1538(9). Both marks (though 480 rather more often than 481) were sometimes accompanied by either or both of the following mottoes: "Patere aut abstine" and "Nul ne s'y frotte". The appropriateness of both to the image of the thistle is clear enough.

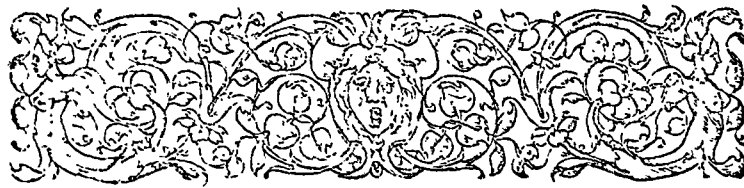
While Janot's marks always embodied emblematic significance, and even though his earlier marks are visually far more complicated, his two thistle marks nevertheless reflect the development from a fairly orthodox style as a printer to a style

Chapter Two: Fig.2: "Lettres fleuries" from Tory, G.:

Champ fleury, Paris, G. Tory, 1529

LETTRES FLEVRIES.





ΤΟΥ ΣΟΦΩΤΑΤΟΥ ΚΑΙ ΛΟ-
γωπάρτου Μανουήλου Μοσχόπουλου Περὶ χερδῶν.

ΚΥΡΙΕ ΙΗΣΟΥ ΧΡΙΣΤΕ, ὁ θεὸς ἡμῶν, ὁ ἀσπύτως
διδόκῃσας τεχνηῶσαι ἐν τῆς αἰτίας θεοφά-
κου καὶ ἀφ' ἑνὸς Μαρίας, τῇ ὑπερσβείας αὐ-
τῆς καὶ τῇ χρυσορρήμιονος Ιωάννου φώτισον τὸν νοῦν τῆς νέου
τῆς νῦν ὁρξάμενον τῇ χερδογραφεῖν, καὶ πλὴν κατὰρχῶν δι-
λόγησον τοῦ χερδῶν.

ΚΥΡΙΕ ΙΗΣΟΥ ΧΡΙΣΤΕ Ο ΘΕΟΣ
ΗΜΩΝ. Πόσα μέρη λόγου εἰσὶ; Τεῖα. Κύριε, Ἰησοῦ, χριστε,
θεὸς, ὄνομα. ὁ, ὅς, ὅς, ἡμῶν, ἀντωνυμία. Τὰ γὰρ δύο ὀνόμα-
τα ἢ καὶ πολλὰ, εἰς ἐν σὺν ἄρῳ, ὄνομα, καὶ ἐν εἰσι μέρος λό-
γου. ὡσαύτως καὶ τὰ πολλὰ ῥήματα εἰς ἐν σὺν ἄρῳ, ὅ ῥῆμα,
καὶ ἐν εἰσι μέρος λόγου. καὶ αἱ πολλὰ ἀντωνυμίας εἰς ἐν, τῇ ἀν-
τωνυμίας. ὅ ὅτι τῇ λειπῶν τῇ λόγου μερῶν ὁ αὐτὸς λόγος.

ΚΥΡΙΕ. Γοίαις πλώσεως; Κλητῆς τῇ ἐνικῶν. Ἡ δὲ ὁ κύριος.
Γόθεν γὰρ; Παρὰ τὸ κύριος. ὁ γὰρ ἀπὸ τῇ κυρῶ, κυρῶ, τῇ βεβαῶ
καὶ τῇ ἡρωῶ τῇ βεβαῶν καὶ φερῶ μόνον. κύριος γὰρ ὅς, ὅς
ὅς, ἐκόντων τῇ ὑπηκόων. Πόσα σημεῖα τῇ κύριος; Δύο, τῇ βε-
βαῶν, καὶ τῇ φερῶ μόνον ὁρξάμενον τῇ ὑπηκόων. καὶ κλίνῃ τῇ

overtly imitative of the finest humanist work. The general style of the last two marks is very much akin to that of, for example, the engravings used by Geoffroy Tory, or the very fine Greek initials used by Estienne to accompany the "grecs du roy". The four earlier marks, on the other hand, more properly belong to an earlier and more traditional style. The comparison with the mark of Jean Janot has already been made(10), and others could also be added, such as that between Philippe Le Noir's large mark(11) and 479.

11) Initials

The ornamental initial letters used by Janot after 1534 present relatively few complications, although it is interesting to note that a number of them were already in use during his partnership with Lotrian(12). Of a total of 115 initials, 89 fall into four easily definable sets, while the remaining 26 appear to have been cut individually(13).

The first of the four sets to be dealt with ("Set 1") seems to have come into Janot's possession with a certain amount of other material(14) on the death of Geoffroy Tory at about the end of 1533(15). Tory's set of "lettres fleuries" is illustrated on 06^V of the 1529 edition of his Champ fleury (see illustration) and this is, with some variations, the set used by Janot. Janot's set apparently included only twenty letters: ABCDEFGHILMNO. PQRSTVX(16). All measure approximately 16 by 16mm and have double filets, except the L(17). The D used by Janot is also not found in the Champ fleury illustration, and neither are the O, P or V. However, Janot's P and V appear to be modified from

letters actually used by Tory(18). In Tory's versions of the P and V the letters themselves are solid black, but by the time Janot was using them the blocks had been modified to show the letters in outline only, as in the remainder of his set. Set 1, as reconstituted by Janot, appears in about 150 of his editions, from 1534 until his death and it continued to be used by his successors.

The second set of initials ("Set 2") cannot be traced back so easily to a single source. Measuring roughly 10 by 10mm, they appear in about forty-five editions between 1534 and Janot's death, although a few also appeared in a book apparently produced independently by Janot in 1533(19). The letters in the set are: ABC(two)D(two)E(two)FGHI(two)LM(two)N(two)O(four)P(two)Q(three)RS(two)T(two)V(two), making a total of thirty-four. All are roman, with a dark "criblé" background usually decorated with leaves and flowers.

Janot's third set of initials was also in continuous use from 1534 until 1544. The letters measure roughly 29 by 27mm and are gothic, carefully executed. In this case the set can be traced back with a fair degree of certainty to the Trepperel family (Janot's mother's family). Jennings illustrates some of the set, noting that they were used in the Jardin de santé printed by one of the Trepperels(20). Janot possessed seventeen letters: ABCDEFHILMNOPQRSV. The set was also used in books co-produced with Lotrian, and has been noted in about thirty editions.

The last set of initials to be used by Janot ("Set 4") appears only in books printed during the last year of his career, and thus forms part of a fairly considerable body of new material which he assembled shortly before his death. The set consists of 18 roman initials measuring roughly 33 by 33mm, and all incorporating the thistle (ABCDEFGHIJLMNOPQSTV). Like the first, this last set remained in use by Janot's successors.

The remaining twenty-six initials were acquired by Janot gradually between 1534 and his death. Seven of them were also used before Janot's independent career began(21). Three single initials (Inits.1-3) appeared in 1534, and of these, two (Inits. 1-2) appear very frequently(22). All three remained in use until 1544. 1535 saw the introduction of Inits.4-7, of which the two most frequently used (Inits.5-6) also remained in use until 1544. Init.4, on the other hand, only appears in two editions, both dated 1535. 1536 saw the introduction of Inits. 8-10, of which Inits.8 and 9 remained in use until the end of Janot's career, while Init.10 was used in only two books, one in 1536 and the other in 1539. Init.26 probably also dated from about this time: it appears only in one undated edition(23), the style of which suggests the period when Janot had just moved to the "Enseigne Saint Jean-Baptiste".


While no new initials appeared in 1537, eight (Inits.11-18) are first found in works dating from 1538. All except Init.11 are found in the folio edition of Justinus(24) and Inits. 12 and 16 appear only in this work. Four of these initials (11, 12,15 and 16) were not used again after 1538, while the remainder are found until 1544. Init.13 was used before 1534, probably

in 1532 in a book produced with Lotrian(25). Inits.19-21 appear in only four editions, all of which date from 1539, and no new acquisition was made until 1543, when Init.22 appeared, while 1544 saw the appearance of Inits.23-25, the last to appear in dated books. These four initials all reflect the late flowering of Janot's style which is also to be witnessed in his other printing materials.

iii) Ornaments

For present purposes, ornaments are understood to mean woodcut or typecast pieces which do not depict particular recognizable scenes, or which, if they do depict such scenes, were intended mainly for use on title pages(26). Stars and paragraph marks are not included, and no analysis is offered of material which is not obviously attributable to Janot. This, with one exception (compartment Renouard 482), effectively restricts the material to be dealt with to that used by Janot himself from 1534 onwards. It has seemed useful to sub-divide this section further into a) Compartments; b) Frames; c) Type-cast ornaments.

a) Compartments(27). Only one compartment (Renouard 482) which is incontestably Janot's own was used before 1534. It is one of the largest and most elaborate pieces of wood engraving Janot ever commissioned, and is the only one of his compartments to carry his name. Iconographically the compartment is extremely complicated. Firstly it displays much of the material already exploited in the earlier set of marks discussed above, and it has particular affinities with mark 479 - not surprisingly,

perhaps, since both are signed with the  monogram. Compartment 482 depicts Janot's monogram on a shield apparently supported by a lamb, again with a small thistle towards the bottom of the shield. The palm tree also appears again at the bottom centre. The "Amour partout" motto is again featured, as is "Amor dei omnia vincit". Mottoes not so far used are "Sit amor falsus derelictus" (top left) and "Amor meus comparat /̄axpō/ a pator (= pastor) pro ovibus meis" (top right). These clearly continue the general theme, and may well be connected with new pictorial features: a bird, top centre left, and the commonplace emblem of the pelican feeding its young with its own flesh, top right centre(28). The remainder of the compartment is decorated with various scenes, some of which are easily recognizable, such as the Judgement of Paris (top left), Pyramus and Thisbe (top right), and Herod and the head of John the Baptist (upper middle left). The first of these is used again in a later compartment(29), as is the scene appearing at the bottom right of a couple sitting in a garden, with the motto "Amor noster ut flos transiet"(30). This compartment, elaborate though it is, is used in only four recorded editions, all dating from 1533 and 1534, the earliest being Meliadus de Leonnoys(31), finished on 20 March 1533 n.s.

Of Janot's remaining compartments, most appear to date from 1538, and probably from fairly late in the year. The most outstanding are a set of four (Renouard 483-486) used almost exclusively on title pages. Renouard 483 is a relatively simple design incorporating a vase of thistles similar to Janot's later marks (Renouard 480-481), and was in all probability cut by the

same engraver; Renouard 484, mentioned above as depicting the Judgement of Paris, also incorporates the shield bearing Janot's monogram supported by a lamb and accompanied by the motto "Amor dei omnia vincit"; Renouard 485, also mentioned above, depicts a pair of lovers with the motto "Amor noster ut flos transiet", as well as the shield and motto found in 484; Renouard 486 depicts a scene which Miss Mortimer takes to be of Piramus and Thisbe(32) but which seems more probably to show Echo and Narcissus, there being no sign of the lion which one might expect with Piramus and Thisbe, while the man is gazing at himself in the water of a fountain.

Compartments 485 and 486 are both found in works definitely dated 1538. 486 appears on the title of Sagon's Chant de la paix of that year(33), while 485 is found on the title of Cicero's Offices, also of 1538. It seems probable that 484 also dates from about this time, for although its first accurately dated use is in Cicero's Amitié of 1539, the compartment also appears on the title of the second part of Helisenne de Crenne's Angoisses douloureuses, for which the privilege was obtained on 11 September 1538(34). Compartment 483 appears first in Cicero's Paradoxes (B)(35) which appeared at some time after 24 January 1539 n.s., but given the similarity of its size and style with 484-486, it seems likely that it too dates from 1538. All four of these compartments continued in use until the end of Janot's career (36).

Two further compartments date from 1538 ("A" and "B"): they are less ornate than those listed by Renouard and depict no particular scene. Of the two, "A" is the most used, appearing for

the first time in Cicero's Offices of 1538(37). It fairly clearly imitates the "Tory style", but it is firmly connected with Janot by its inclusion of the thistle motif. Its main use was as an ornament within books, and it appears only twice on titles - of works by Antoine Du Saix(38) - out of a total of fifteen recorded uses. Compartment "B" is confined exclusively to books using the six woodcuts symbolising the subjects of Petrarch's Triumphes(39). Apart from the editions of the Triumphes themselves - dating from 1538 and 1539(40) - the compartment only appears in one further edition, that of Ficino's Diffinition et perfection d'amours of 1541 and 1542(41). It too is in the "Tory style", and in all probability suffered damage at some time during or after the printing of the 1539 edition of the prose translation of Petrarch's Triumphes, since all the copies of both the undated verse translation of the Triumphes(42) and the Ficino work show the compartment in its damaged form.

A further small compartment, called "C", depicting no particular scene, appears in Enghien's Brief discours of 1544(43). It is largely cornucopian in subject matter, and similar in general style to the frame material found in Janot's edition of St Augustine's De spiritu et litera, also of 1544(44).

It seems best to mention here the particularly fine set of ornamental material which Janot used only in his two editions of Cebes' Tableau dated 1543. Pieces 7 to 12 of this set are in the arabesque style, while pieces 2 to 3 exploit the common Renaissance theme of the cornucopia. Pieces 4 to 6 are perhaps the most noteworthy of the set so far as workmanship is concerned, embodying the most elaborate, but at the same time delicate treatment of Janot's thistle emblem.

b) Frames(45). The frames used by Janot are found in his work from 1540 onwards, although some of them date from much earlier(46). Their use is somewhat restricted, being very largely confined to emblem books and editions of various books of the Amadis de Gaule romance. In fact, they fall almost exclusively into two sets, one for each of these two series of works. Apart from sidepieces 4-4(47), which are common to both, the material of the two sets intermingles only very rarely(48).

The "emblem book" set of frames consists of sp1-8, hp1-8 and tp1-8, and all this material is used for the first time by Janot in his first edition of La Perriere's Theatre des bons engins, which dates from some time between February and June 1540(49). All this material was used subsequently in the three other editions Janot printed of the Theatre, while part of it(50) is used in Janot's editions of Corrozet's Hecatomgraphie, one dating from 1540, another from 1541, and two from 1543(51). Between the first edition of La Perriere's Theatre and the 1540 edition of the Hecatomgraphie sp2-4, hp1-4 and tp1-4 were planed down, possibly to accommodate a larger body of material within them. Apart from these eight uses, and excepting sp1-4, this material is used only in the Fourth Book of Amadis de Gaule(52) and in the two editions of Helisenne de Crenne's Songe of 1540 and 1541(53), where sp7, hp7 and tp7 appear on the titles.

The set of frames which I have called the "Amadis" set(54) is also used in other folios of similar appearance, namely Boccaccio's Philocope of 1542(55), Polybius' Cinq premiers livres of 1542(56) and Helisenne de Crenne's translation of Les quatre premiers livres des Eneydes, s.d. (after 8 March 1542)(57).

This set appears to have been acquired by Janot in at least two stages. The first edition of the First Book of Amadis de Gaule, finished on 10 January 1540, made use only of sp1 (which had already been used in La Perriere's Theatre and the 1540 Hecatomgraphie), but the next edition of the Amadis series, the first of the Second Book (printed some time between November 1540 and December 1541), used hp10-12 and tp10-12 for the first time. Later, further new material (hp13-16 and tp13-17) was introduced in Boccaccio's Philocope of February 1542 n.s., when hp9 and tp9 were probably also used for the first time - although they also appear in the second edition of the First Book of Amadis, which may have appeared earlier than the Philocope(58).

The only remaining frame material used by Janot is found in his edition of St Augustine's De spiritu et litera of 1544(59). This consists of sp9, hp17 and tp18, together with piece "a". This material is of particularly fine execution, and marks a new departure so far as style is concerned. However, it has only been observed in this one edition, although similar material was subsequently used by Janot's widow and his business successor Etienne Groulleau in, for example, Apuleius' Amour de Cupido of 1546 and in the Figures de l'Apocalypse of 1547(60). It may have been, therefore, that Janot was envisaging a new development in his style of ornamentation when he died. However that may be, the material he actually used already constitutes one of the most original contributions to the design of illustrated books of his period, and much of his subsequent reputation has depended on it.

c) Type-cast ornaments. Janot's initial acquisition of type-cast ornaments was made in 1534, when he used three ornaments (Orns.1-3). A further twelve ornaments (Orns.4-15) appear in books dated 1535, although many of these date from earlier on, at least ten having been used, for example, in books produced by Janot and Lotrian as partners(61). Six more ornaments appear in books dated 1536(Orns.16-21), of which one (Orn.16) had also been used in books co-produced with Lotrian; to these may probably be added Orn.22, which is in much the same general style, although it did not appear until 1537. From this point on the acquisition of ornaments was more sporadic: one (Orn.23) appeared in 1538, another (Orn.24) in 1541, two (Orns.25-26) in 1542 and one (Orn.27) in 1543. The final year of Janot's career (1544) accounts for six new ornaments (Orns.28-33) which again bear witness to the development of his style at the end of his career.

iv) Woodcuts.

The illustrated books of Denis Janot perhaps constitute his most significant contribution to printing as an art, and he was largely responsible for the introduction of a new style of illustration into Parisian printing, breaking away from the rather heavy gothic which predominates in vernacular books in the 1530's, and which is also found in Janot's early work.

As before, only material used by Janot from 1534 onwards is dealt with here. To describe and analyse the earlier cuts adequately would be impossible without a full-scale examination of practically all the Parisian illustrations in use at the

time; this was clearly beyond the scope of the present study. As it is, over 900 woodcuts are examined, so that some explanation of the notation used is required. A chronological approach has been adopted, but because of the large numbers involved all cuts have been given a prefix, usually deriving from the name of the author of the first dated (or, in a few cases, fairly accurately datable) edition in which the cut appears (62). This system has the incidental virtue of indicating, in some cases, which cuts were originally meant for specific books. I have not attempted to be rigorous in this respect: my principal intention has been to treat the woodcuts as elements of bibliographical interest which provide evidence to illustrate the development of Janot's career. While one particular size of woodcut predominates in Janot's illustrated work(63), this is not reflected in the notation. The number of each cut with a given prefix depends only upon the position of its first appearance in the earliest work in which it is used(64).

Apart from Alain de Lille's Paraboles, which probably date from 1534(65), the earliest illustrated books printed independently by Janot appeared in 1536, and are immediately recognizable as being quite different from the books with gothic illustrations with whose sale and production he had been concerned earlier. The first book to use the new style of woodcut which can be dated with any accuracy is Corrozet's Triste elegie(66). This refers to the death of the Dauphin on 10 August 1536; its privilege was obtained on 2 October, and it was "achevé" on 6 October. Seven cuts are used. One (C1) is gothic in style, larger than the others and clearly dates from earlier. Of the remainder,

five (C2-5,C7) measure roughly 32 by 53mm, while C6 measures roughly 38 by 53mm. It is not clear whether Janot himself commissioned the cuts. C6 is rather rough in execution, and could well have been taken over from another printer. C2-5 and C7 are of finer execution; C2 is one of the most used of all Janot's cuts, appearing in more than thirty editions between 1536 and 1543. Eighteen more cuts appeared in the Livre d'amours, auquel est relatee la grand amour de Pamphille et de Galathee (P1-18)(67). Twelve of these measure 32 by 53mm and the remaining six 38 by 53mm. Again the smaller cuts were more finely executed than the remainder(68).

Apart from the twenty-five cuts dealt with above, a further twenty-seven may also have appeared in 1536. These are Alb1-9, B1-2, Ch1-4, Cu4-5, Cu10, Cu12-13, Cu17, Cu20, D17, D26, DS5, DS10 and Pe27. All are found in undated books which can be attributed to 1536. The most certain of these is Alberti's Hecatomphe(69), in which eighteen new cuts appear, for although the only copy I have located of this work lacks its title, it is known that a 1536 edition existed. Certainly the general style of the volume suggests a date around 1536. Of the cuts appearing in the Alberti volume, nine were intended to accompany "blasons" and are not found elsewhere.

Seventeen new cuts may definitely be ascribed to 1537 (Cu19, M1-15 and O1). Another five, which may also have appeared in 1536, are found in books definitely dated 1537 (Cu4-5, Cu12-13, Cu17), while a further thirteen (Cu1-3, Cu6-9, Cu11, Cu14-16, Cu18, Cu21) probably date from that year. Only three works are involved so far as these new cuts are concerned,

namely the collective edition of Marot(70), Marot's translation of Book I of Ovid's Metamorphoses(71) and Cuzzi's Philologue d'honneur(72). This last work carries a privilege dated 15 November 1537, but is not otherwise datable. However all but five of the thirty cuts found in it may be dated to 1538 or earlier, so that an attribution to late 1537 seems reasonable. Notable among the cuts found in the Cuzzi volume are two (Cu1-2) which show the coats of arms of the Cardinal Louis de Bourbon and of the Duc de Vendôme respectively, these two having been dedicatees of the book. (Cu1 is found again in Lescagne's Disputation entre l'homme et raison, s.d.(73), which may therefore also date from about this time; it uses a further seven cuts (Las2-8) not found elsewhere, which Janot probably borrowed from another printer, or which may have belonged to Pierre Sergent, with whom he shared the edition.)

Janot's use of woodcuts developed considerably during 1538; this year saw the acquisition of at least 160 new cuts, while fourteen more, which he may have used before, were definitely in use by the end of the year. A further fourteen cuts may also have come into use during 1538 in the undated Angoisses douloureuses of Helisenne de Crenne, but problems of dating surround the two editions which Janot produced(74). Apart from the cuts for the Angoisses douloureuses, important new stocks were acquired for Petrarch's Triumphes(75) and Sagon's Chant de la paix de France(76). The Sagon work contains the earliest use of a number of small cuts, measuring roughly 30 by 10mm, often used alongside other cuts(77). The set of cuts used for the first time in Gringore's Diverses fantaisies(78) may very largely

be traced back to gothic cuts used to illustrate the Gesta romanorum(79).

While 1539 witnessed a decrease in the number of new cuts acquired by Janot, several interesting sets appeared. Ninety-four cuts were used for the first time during the year, while eight others (H12, H16-17, H20, H22-23, H35, H40), probably used already in 1538, were definitely in use by the end of 1539. Twenty-five further cuts were probably also used during the year: among these were several meant to accompany Cato's Mirouer du regime et gouvernement du corps et de l'ame(80). Other interesting cuts are those illustrating Corrozet's Blasons domestiques (81), most of which appear only in this work, while Bouchet's Anciennes et modernes genealogies des roys de France(82) uses seven cuts depicting kings' tombs, each pierced to allow a letterpress label to be inserted (Bo7-13), and four more of the small cuts measuring about 30 by 10mm (Bo1,Bo3-5). The most outstanding illustrated book produced by Janot in 1539 was the Quinze livres de la metamorphose d'Ovide, which uses 135 woodcuts, of which at least forty-two (O17-58) were appearing for the first time.

The most significant feature of 1540, so far as illustration is concerned, was the appearance of two emblem books: La Perriere's Theatre des bons engins(83) and Corrozet's Hecatomgraphie(84), which together account for 183 of the 200 or so new woodcuts dating from that year. Many of these, including all the La Perriere cuts, are confined exclusively to one or other of these two works(85). One cut (H10) which probably first appeared in 1538, is definitely datable to 1540, while a further

six (Path1-4, Col1-2) may be ascribed roughly to this year. Twelve cuts (Vag1-6, Vag8-10, Vag12-13, Vag13A) of a new size, larger than any so far commissioned specifically to appear in books printed by Janot, are found in the first edition of Book One of Amadis de Gaule(86), and contribute significantly to the innovatory effect in his production of that particular volume.

Only thirty-nine new cuts appeared in books dated 1541(87). Six of these were intended for Book Two of Amadis (Vag27-29, Vag31, Vag34-35) while twenty-eight more (A1-12, Ca1-16) were intended as illustrations for specific books. Arcandam's De veritatibus et praedictionibus astrologiae(88) uses twelve cuts depicting the signs of the zodiac which are not used elsewhere(89). Cabosse's Traicte du treshault et tresexcellent mistere de l'incarnation du verbe divin(89), which dates from after 31 October 1541, is illustrated by seventeen cuts, all but one of which were clearly meant for this book in particular; these are the first examples of the many fine cuts of religious subjects which were a feature of Janot's later illustrated books.

1542 saw the introduction of 106 new cuts, while another (H8) probably dating from 1538 appeared in a clearly dated work for the first time. Ninety-six of the new cuts (E1-96) were intended to illustrate the translation of Aesop's Fables, probably by Corrozet, which was produced in much the same style as the emblem books(90). Four new Amadis cuts appeared (Vag77, Vag79, Vag84-85), while a further four of the small cuts measuring approximately 30 by 10mm (T1-4) appeared in Terence's Andrie, apparently printed by Janot for André Roffet(91).

Eighty-six woodcuts were first used for certain in 1543, although fifteen of these (Cat1-15) found in Cato's Mirouer du regime et gouvernement du corps et de l'ame(92), had probably already appeared in Janot's earlier edition of this work in 1539(93). Notable among the remainder are twenty-seven further cuts of religious scenes found in the Doctrine des chrestiens (94), and fourteen cuts designed to illustrate Corrozet's translation of Cebes' Tableau(94a). The last year of Janot's life saw the appearance of ninety-two new woodcuts(95), dominated by the seventy-six religious cuts intended for use in Osiander's Harmoniae Evangelicae(96). The use of these cuts, along with other religious scenes used in the Doctrine des chrestiens of 1543 and in Cabosse's Traicte of 1541, perhaps forms Janot's crowning achievement as a printer of illustrated books - certainly their appearance supports the notion, implied by the stylistic development of Janot's other materials in the last year of his career, that he planned important new developments, only to be prevented from bringing them to fruition by his death.

v) Typefaces

Once again it has seemed best, owing to limitations of time and expense, to restrict detailed discussion of Janot's types to those appearing in his books of 1534 and later. This date coincides conveniently with the beginning of the consistent use of roman typography in his work(97). It will be seen that in the bibliography I have usually described the vertical dimension of 20 lines of type, and then assigned a reference number.

ORDRE DES LETTRES ADIOVXTEES. FEUIL.LXXIII.

Ay aussi ensuyuy ledict Sigismunde Fante es Noms & figures des Lettres Caldaïques qui sont en Nombre Vingt & deux. Et veullēt aussi estre leuues a Gauche comme lessusdictes Hebraïques, & Arabiques. Desquelles les Noms sōt en la maniere qui sensuyt. Aleph, Beth, Gimel, Daleth, He, Vau, Zain, Heth, Theth, Iod, Caph, Lamed, Mem, Nun, Samech, Hain, Pe, Zadi, Cof, Res, Scin, Tau. Le dict Fante dit q̄ les Hebreux en vsoient au tēps de Moyse estās aux deserts. Ses propres mots sont en la forme qui sensuyt. Questo sopra scritto Alphabeto e Caldeo el quale vsauano li Hebrei nel tempo de Moyse nel deserto. Cest a dire. Cest Alphabet est Caldean, du q̄l vsoient les Hebreux au tēps de Moyse au desert.

Lettres
Caldaïques.

Nōs des
Lres Cal
daïques.
Moyse.

Vis apres les Lettres Caldaïques viennēt en leur ordre les Lettres Goffes & Lourdes, que Sigismunde Fante appelle Lettres Imperialles & Bullatïques, mais ie les appelle Goffes & Lourdes, pour ce quelles demorerent en Rōme du temps que les Goths la subuertirent & misent en cendre/avec toutes bonnes Sciēces & Lettres, tellemēt q̄ ce neussent este les volumes des Digestes/toute la langue Latine fust perie & anichilee. Doncques les miserables Romains apres leur destruction en despit des susdicts Gotz, quant ilz vouloient dire quelque chose estre lourde, ilz lappelloient Gotte : & par succession de temps en corumpant le vocable Goffe, du q̄l vocable Goffe, pour chose lourde & mal seyāte ilz vsēt encores auourd'hui.

Lettres
Goffes,

Les Lettres Phantastiques viennēt apres en leur Ordre, lesq̄iles ie vous ay figurees apres vng Exemple q̄ iay aporte de Rōme. Je scay bien quil y en aura des Moucqueurs, mais ie les lairray patientemēt dire, me contentāt prendre plaisir faire hōnestē seruice a ceulx qui ayment bonnes choses. Sil ya quelcun qui les blasme, les bons les loueront & estimerōt tant pour lancienete dicelles /que pour ce q̄ ie les mets en veu publique.

Lettres
Phanta
stiques.

Les Egyptiēs en leurs Cerimonies escriptuoient par Images cōme lācien Athēurnōme Orus Apollo le descript moult bien au long en Grec. On le treuve en Latin aussi, & ie lay trāsllate en Frāçois/pour en auoir faict vng p̄sent a vng myen bon seigneur & amy. Les dicts Egyptiens, comme iay dict escriptuoient par Images: afin q̄ le rude Peuple ne peult entēdre leurs Cerimonies/ sās auoir cognoissauce de profonde Philosophie. Car leurs escriptures quilz faisoient/ estoient excogitees en la nature des bestes, doyseaulx, de poissons, de mouches, et de mille aultres choses semblables, cōme porres veoir facilement & amplemēt on dict Orus Apollo. Iay veu de ces escriptures la/p Images dedās Rōme en vng Porphire qui est en la grāde Place deuant le front de nre Damela rōde, et en vne Esguille & Pyramide qui est pres lesglise des Cordeliers In ara coeli: pres le Capitole, & en vne aultre Esguille qui est pres la Minerue, pareillemēt en vne maison qui est pres le Palais du Mont Iordan, ou il ya en peinture, cōme ien ay aporte le double, vne teste de Beuf / ayant pendu aux deux Cornes deux Houes, puis vne Grenoille, & au dessus delle vng Oueil, en apres vne Chaufferette plaine de feu, vng Visaige dhōme, vng vaisseau vuydāt de leau, des Violettes en vng Pot, vng Oueil sus vne sole de Soulier, vne Ancre de nauire, vne Grue tenāt vne pierre de lung de ses pieds, & vng Daulphin sus vne Lampe qui est tenue dune main. En ceste facon la, cōme iay dict, les Egyptiēs escriptuoient par Images: cōme le porres veoir & entēdre au susallegue Ancien

Orus
Apollo,

Auther Orus Apollo, qui dict tout au cōmancemēt de son Oeuure. Aeuum si gnificātes, Solē & Lunā describūt, eo q̄ sint hi Planetæ aui elemēta. Aeuū aliter scribere volētes, Serpentē pingunt caudā reliquo corpore tegentē. eū vocant Aegyptij Vreum, id est Basiliscū: quo quidē aureo formato Deos circun-

Aeuum.
Vreus.
Basilisc
serp

These numbers cannot claim in some cases to be more than tentative, an exhaustive study not having been possible, but by and large they are sufficiently reliable for the general outline of Janot's acquisition and use of different typefaces to be satisfactorily discussed(98).

The "cicero" roman (typeface 1) used for the first time in the Second volume des motz dorez de Caton(99) "achevé" on 28 March 1534, would seem to be that also used by Geoffroy Tory(100). Indeed, it would seem that Janot acquired Tory's types when he died, since the Tory "lettres fleuries" (101) also began to be used by Janot at about this time. Other faces which Janot probably acquired in the same way are the "gros romain" (typeface 4), and the roman capitals frequently used on his title pages until about 1538 (typeface 2). The Tory "gros romain" continued to appear in Janot's work until 1535, but the "cicero" appears not to have been used later than 1534, when he acquired a more modern face of the same size.

This new "cicero" roman appears to be that designed and cut by Antoine Augereau (typeface 3). However, the circumstances of its acquisition cannot be the same as those suggested in the case of the Tory types discussed above, since Augereau was still alive at the time of its first dated use by Janot in Les tragedies de Seneque, "achevé" on 16 May 1534(102). At this point Janot's fount was not as complete as that used by Augereau himself. Augereau's books(103) make use of accents and of a special sign (/) for the mute "e", but these do not appear in Janot's fount. In Parvi's Viat de Salut, s.d.(104) of about this time, Janot appears to use the contractions of his Tory

"cicero" roman in a text set mainly in the Augereau face. Not long after the acquisition of the Augereau "cicero", Janot began to use what appears to be another fount of the same type, which was more complete as regards accents (typeface 8). However, this second fount of Augereau's "cicero" roman was apparently not cast from the same matrices as the first, since, for example, the ampersand in the second fount leans backwards, while in the first it is level(105). The second fount of the Augereau "cicero" was extensively used in Janot's books until about 1542.

While the vast majority of Janot's books were printed in roman (or later in italic) after 1534, he did not altogether abandon the use of gothic types. In 1534 he made use of two founts of bastard gothic (typefaces 5 and 7) and of one of a large texture (typeface 6). Given the present lack of knowledge of the gothic types in use in Paris at that time, it would be dangerous to speculate on the provenance of these types. Similarly, another bastard face (typeface 9) which first appeared in 1536 remained in use until 1544. A rotunda (typeface 30) appears in the undated edition of Alain de Lille's Paraboles(106) although this type probably dates from Janot's collaboration with Lotrian; another rotunda of "cicero" size (typeface 31) used in Brandt's Grand nauffraige(107) probably also dates from this period. Meanwhile, also in 1536, Janot acquired a "petit-romain" (typeface 10) which is also found in books dated 1537 and which is easily recognizable because of the exceptionally high tail on what would otherwise normally be called the short diagonal of the ampersand.

Chapter Two: Fig.4: title of Omphalius, J.: Nomologia...,
Paris, S. de Colines, 1536, showing Colines' use of
typeface 12

Nomologia,qua

ELOQVENDI AC DIS

*serendi ratio ad usum forensem, ciuiliūque cau-
sarum procuracionem, pergrata studiorum omni-
um utilitate, accommodatur.*

A VTORE IACOBO OMPHA-
LIO IURECONSULTO.



PARISIIS:
Apud Simonem Colinaeum.
1 5 3 6

The most notable acquisition of 1537 was that made late in the year, of a "petit-canon" roman (typeface 12) which replaced the Tory roman capitals (typeface 2) as the type used in the first line of nearly all title pages. This type was apparently first used by Simon de Colines in 1536 (see illustration)(108). The earliest appearances of this type in Janot's work are in the edition of Capella's Commentarii of which copies dated both 1537 and 1538 are known (109), the implication being that the work was printed late in 1537 for sale both in 1537 and 1538, and in the un-dated edition of Bertrand de la Luce's Nouvelle deffence pour les francoys(110) which carries a dedication dated 26 October 1537(111). Another roman face which also appears for the first time in the Capella work is the letter half-way between a "cicero" and a "saint-augustin" in size (typeface 13), which remained in use until 1539. Earlier in the year a "gros romain" (typeface 14) came into use, its first dated use being in the Premiere partie des epistres familiares of Cicero(112) finished on 1 February 1537. This type was only ever used in small amounts on title pages, and disappears from Janot's work in 1538.

1538 saw the introduction of two small roman faces. The first, a "petit-romain" (typeface 15) appears in Gringore's Diverses fantaisies(113) which was finished on 10 July 1538. It continued in use at least until the following year, and possibly longer(114). The second face, which is even smaller (typeface 16), is found in the Recueil des oeuvres of Jean Marot finished on 15 April 1538, and it appears to have remained in use until 1540, although it is found only in two, or perhaps three books (115). One further face, a bastard gothic (typeface 14A) was

also used in 1538, in Boutillier's Grant somme rural(116).

Janot acquired two more roman faces in 1539, both of which he continued to use until his death. The "petit-romain" (typeface 17)(117) first appeared at some time after 24 January, the date of the privilege for Cicero's Paradoxes and Songe de Scipio (118), and was certainly in use by December, when it appears in Longueval's Nova et facilis declaratio(119). The "gros romain" (typeface 18), which was also used in the collective Cicero edition(120), first appeared in another Cicero work, the Seconde partie des epistres familiares(121), finished on 20 June 1539. Janot used this face widely for the rest of his career, notably in the texts of his lavish folio editions.

No new types seem to have been added to Janot's stock in 1540, but his acquisition of an italic in 1541 marked the first major development of his typographical style for several years. The face in question (typeface 19) of "gros romain" size, with upright capitals, was used by several Parisian printers of the period (122) and remained in Janot's stock until his death. It could be said that, so far as typography is concerned, it was the use of this type and of the "gros romain" (typeface 18) which marked more than anything else Janot's pretensions to be a "fine" printer. Other types acquired in 1541 were another very small roman (typeface 20) used in Aristotle's Livre du monde, finished on 1 June(123), and in the text of several books of the same year; and two bastard gothic faces (typefaces 21 and 22), neither of which was much used, although they do continue to appear until 1543.

Chapter Two: Fig.5: page from Catullus. Tibullus.
Propertius, Venice, Aldus, 1515, showing the
prototype of typeface 26


AL. M. R. MARINO SANNVTO
PATRICIO VENETO BENE
DICTI FILIO. S.

Valerium Catullum Veronensem his diebus cura nostra impressum eo libentius ad te legendum mittimus Marine Sannute humaniss. quoniam in urbe ista doctorum uirorum parente, et alterice ingeniorum Verona, unde oriundus Catullus, quaesturam agis. Sannus enim munus nostrum tibi gratis fore, tum ipso munere, Quid enim gratius catulliano lepore? tum quod, quoties post occupationes publicas relaxare animum uoles, percommode et haberi in manibus, et euoluere arctatus cura nostra Catullus poterit. Delectabit te praeterea, quod longe alius, quam qui erat, uidebitur ob multas emendationes, et uersus tum additos, tum in pristinum locum restitutos. in qua re adiutus sum maxime ab Hieronymo Auantio Veronensi homine doctiss. et summo ingenio, tibiq; deditissimo. Quare uel eo gratiorem tibi Catullum putamus futurum, quoniam Auantius tuus Veronensis, uel noster potius illi corrigendo, et in pristinum candorem restituendo, et olim per se diu, et multo labore, et una mecum inter imprimendum accuratiss. incubuimus. Quae tamen asterisco uidebis notata, ea in fine scriptis aliter, atq; aliter legi excudenda curauimus, ut possit studio suis. quisq; quod melius uisum fuerit, eligere pro arbitrio suo. Idem et in Tibullo, et Propertio fecimus, quos ad tria millia uoluminum, et plus eo hac minima forma excisos in manus tuas, et ceterorum, comode, assidueq; una cum Catullo et ire, et redire speramus. Vale.

The "cicero" roman (typeface 23) which came into use early in 1542 seems to have been meant as a replacement for the Augereau "cicero" which Janot had been using since 1534 or 1535 (typeface 8)(124). It is slightly larger than the Augereau face, and was in use by April 1542, when it appeared in Bernard de Gordon's Lilium medicinae(125); it also appears in Terence's Andrie(126) for which a privilege was obtained on 12 February. The face remained in use until Janot's death.

The volume entitled La doctrine des chrestiens(127) of 1543 makes use of a large bastard gothic face (typeface 24) found nowhere else in Janot's production - it may be that he borrowed it for use in this particular volume, even though the work is illustrated with some of his finest "new style" woodcuts. One other type, a "gros romain" (typeface 25) slightly larger than that usually found (i.e. typeface 18), is also only found in one book: the Esdict du Roy sur le faict des notaires & tabellions du Royaulme de France, finished on 14 August 1543(128). The comparative lull in the acquisition of typographical material in 1543 is perhaps connected with the relatively small number of editions which Janot produced in that year.

However, as was the case with other materials, 1544 saw the acquisition of a considerable amount of important new type. The earliest of these new types to appear in an exactly dated book was the "cicero" italic (typeface 26) found in Machiavelli's Discours(129), which was finished on 12 April 1544. This face was clearly based on the Aldine italic (see illustration) and types of similar or perhaps the same design were widely used in France and elsewhere at this time. Janot also acquired a "saint

augustin" italic (typeface 28)(130) in the same year, although its first dated use did not occur until shortly before his death, when it appeared in the Recueil de vraye poesie francoyse, finished on 10 December. Two new roman faces were also acquired in 1544. One, a fairly large "cicero" (typeface 27) was in use by August, when it appeared in Fuchs' Plantarum omnium...(131). A notable feature of this type is the existence of special sorts, such as two different swash ampersands, a special "e" for "é", and a curious device () used to indicate elision between certain words. It may perhaps have been meant to be used with the "cicero" italic just described (typeface 26), the two types being exactly comparable in size, and they do in fact appear together in the Fuchs work(132). The other new roman type of 1544 (typeface 29) came into use rather earlier in the year, since it appears in Sagon's Apologye en defense pour le roy(133), finished on 19 May. it is a largish "petit romain", also incorporating special sorts, such as a special character for "é".

Janot's death late in 1544 broke off his career at an interesting stage of his development as a typographer. His early use of only a few types developed gradually until he owned a considerable stock - in 1538 he had five roman types in use, while in 1544 he was using ten romans and italics of varying sizes. The pattern of development is comparable with that of his other printing materials, and it is interesting to speculate upon what he might have made of the new stocks he amassed in the last year of his life. However, all that is possible is to try to trace the way in what all his materials were treated by him as a whole, rather than as disparate elements.

A purely statistical approach to the development of Janot's use of his materials as a whole is neither interesting nor very helpful, since developments occurred at different times in the different areas of use. His use of marks developed early and in two stages, but was complete by 1538, the point when his use of woodcuts was only beginning to become important. Similarly his acquisitions of initials were made largely at the beginning of his independent career, although his use of a new set at the end of his career is significant when viewed alongside the other new material of that period. Type ornaments were used around 1535-1536 for the specific stylistic purpose of providing frames, but thereafter their use became less frequent and more conventional: again new designs were a feature of his last two years. The same general pattern is found in his use of woodcut compartments, of which most were in use by 1538; but again 1543 and 1544 saw new acquisitions. So far as types are concerned, the situation is a little more complicated, since certain acquisitions were fairly clearly made as replacements for worn material, rather than as a means through which to develop style - although both purposes may have been in Janot's mind. The woodcuts, clearly the most outstanding part of Janot's stock of materials, seem to reveal yet another, albeit related, pattern. The acquisitions of 1536 and 1537 represent a fairly tentative beginning, but they presumably boosted Janot's confidence sufficiently for him to make the massive acquisitions of 1538 and 1540. Once in possession of a sufficient body of stock material which allowed him to illustrate many of his books without needing to obtain new woodcuts(134), Janot was able to invest in more specialised

materials, such as the Aesop cuts of 1542, and the splendid set of religious scenes of 1541 and more particularly 1543 and 1544.

The two most noticeable stylistic developments were perhaps made first in 1538, when the recently acquired "petit-canon" roman, the massive investments in woodcuts and the acquisitions of compartments mark a considerable step forward, and lead to the production of the Emblem books of 1540, and then in 1543 and 1544, when the new acquisitions of type and decorative materials, together with new woodcuts, produced a stylistic climate which permitted the production of, for example, the translation of Machiavelli's Discours and of Osiander's Harmoniae evangelicae(135). However, neither the Machiavelli nor the Osiander uses exclusively new material - even the magnificent cuts in the Harmoniae may be seen as part of the series of religious scenes begun in 1541. Stylistic development depends not only on the acquisition of new materials, but also on the use made of them and of existing materials. The Doctrina des chrestiens of 1543(136) uses much new material (more, relatively than the Osiander), including some of the same woodcuts of religious scenes. Yet it fails aesthetically (by attempting to juxtapose gothic typography with new cuts) where the Osiander work succeeds.

In making aesthetic judgements, according to stylistic criteria, however, I have already left the realm of descriptive bibliography for that of "l'histoire du livre", the area of study which considers books in a given context rather than as isolated physical phenomena. The step is logical: accurate description of a book is a valuable, if not essential preliminary to assessing its aesthetic qualities in visual or literary terms or to

placing it in its historical or sociological context. To illustrate the advantages of this approach, it will prove more rewarding to examine not a single work but a group of publications. The Amadis de Gaule romance provides such a group: the combination of factors - literary, typographical, artistic, economic, sociological, even nationalistic - which were involved in its publication reveal the diversity of the elements which, over and above the simple questions of marks on paper which have been concerned until now, led to Janot's success as a printer.

CHAPTER THREE

"AMADIS DE GAULE": THE TRANSLATION, PUBLICATION AND RECEPTION OF A PROSE ROMANCE IN SIXTEENTH CENTURY FRANCE

Opinion is divided as to the exact source of the romance of Amadis de Gaule(1), but what matters in this treatment of the subject is the Spanish version made, probably some time in the 1490's by Garci Rodriguez de Montalvo(2), for it was from this that all later versions of the story were immediately derived. Montalvo's work involved a conscious effort to recast what he drew from his sources into a polished narrative; thus the head title of the earliest known edition, printed at Saragossa in 1508(3), states that he "corrigiole de los antiguos originales que estavan corruptos: y mal compuestos en antiguo estilo: por falta de los diferentes y malos escriptores Quitando muchas palabras superfluas: y poniendo otras de mas polido y elegante estilo: tocantes a la caballeria: y actos de ella". To the three original books Montalvo added his own fourth book, together with a certain amount of moralising material(4). The work thus reconstituted was to be of great influence throughout cultured Europe.

The success of the story is indicated by the vast number of editions, both of Montalvo's work and of additions made by various hands, and in various languages, which appeared during the sixteenth century. The way in which they were transmitted from language to language is complicated(5) and the detail need not be dealt with here, but suffice it to say that by the end of the century twelve books had appeared in Spanish, twenty-one in French, eighteen in Italian and twenty-four in German(6).

The earliest French translation of "Amadis de Gaule"

The Amadis was first translated into French as a result of a commission from François Ier. Baret suggests that the king came across the work when he was in prison after the French defeat at Pavia in 1525(7). The first French edition of Nicolas de Herberay's translation of Book I did not however appear until 1540, but was fairly clearly published with the royal blessing. In 1552, when dedicating his translation of the Premier livre de la chronique de dom Flores de Grece to Henri II, Herberay began by mentioning the Amadis: "Sire, j'avoys par le commandement du feu Roy votre pere (que Dieu absolve) entrepris de mettre en lumiere toute la cronique du roy Amadis, & estoys sur la fin du huitiesme livre quand la mort donna but à ses jours..."(8). Several preliminary poems in the various books of the translation implicitly suggest a royal commission, and it is also noteworthy that Herberay was granted a royal privilege for six years - far longer than was usual at the time.

Critical reaction to the French "Amadis de Gaule".

Little is known of Nicolas de Herberay, seigneur des Essars, apart from what is revealed in his works, and this is discussed in detail elsewhere(9). Several documents concerning the publication of his translation of the first eight books of the Amadis are however extant and will be dealt with later in this chapter. For present purposes it is sufficient to record that by the time he died in 1552, Herberay had come to consider that other works were more worthy of his attention, despite the quite remarkable success of the Amadis translation. In the Flores de Grece

dedication he writes of the Greek gentleman who had introduced him to the Flores story: "il me jura avoir receu si grand contentement à lire l'Amadis François qu'il me contraignoit quasi à me repentir d'avoir...délaisse l'oeuvre; mais je luy diz que pour me sembler telz discours fables et non croniques, histoires vrayes, & aussi que quelques aultres avoient desja prins plaisir à le poursuyvre, j'estois content m'en retirer de tout poinct..." (10). In the light of this attitude, it is of interest to survey critical reaction to the Amadis translation, and it soon becomes apparent that despite Herberay's own misgivings, his contemporaries were almost without exception full of praise for it. No less a poet than Joachim Du Bellay was to address an ode "Au Seigneur des Essars, sur le discours de son Amadis", which appeared in the Oeuvres de l'invention de l'auteur, and as a preliminary piece in the 1552 Flores de Grece (11). Although critical reaction was later to turn against the Amadis when the largely imitative later books were being produced, and when the intellectual climate of France had changed, the initial reception of Herberay's work was little short of rapturous, with Du Bellay's poem dominating a host of others, mainly by minor or unknown poets, but with others from major figures like Mellin de Saint Gelais.

One of the most interesting features of these pieces is that a number of them compare Herberay with the authors of antiquity, and, in particular, Homer. An un-named poet ("G.M.") addressed a poem "A l'Homere d'Amadis" in the 1545 edition of the Sixth Book; and in the Flores de Grece of 1552, two preliminary pieces maintain the idea. Marc Antoine Muret describes

Herberay as:

...l'Homere second
Premiere gloire de la France...(12)

and in his ode Du Bellay concludes an attack on the "indoctes"
with this stanza:

Or^r entre les mieux appris
Le chœur des Muses ordonne
Qu'à HERBERAY soit le pris
De la plus riche couronne:
Pour avoir si promptement
De son propre acoutrement
Orné l'Achille Gaullois,
Dont la douceur allechante
Donne à celui qui le chante
Le nom d'Homere François. (13)

Another poem in the 1545 Sixth Book of Amadis hails Herberay as the French Cicero(14), while another appearing in Book Seven in 1546 makes even more claims for Herberay. The author is Jean Maugin(15), and apart from the authors of earlier^{ages}/whom he mentions, it is interesting that he alludes to Hugues Salel in the same line as Herberay - Salel had published his translation of the first ten books of the Iliad only the previous year:

Les Grecz ont eu jadis pour Orateur
Demostenes, l'eloquent, & parfait:
Pour leur poëte, Homere satisfait
Aux bons espritz,maugré son detracteur.
Quant aux Latins, Cicero, docte Auteur,
En son doulx style excelle par effait:
Et de Maro le mettre tant bien fait
Passe tout autre, en science & haulteur.
L'Italien, sectateur du Latin,
Veult exalter Petrarque, & l'Aretin,
Jusques au ciel, & là leur siege il pose:
Et le François esgale aux dessus ditz,
Soit en douceur, sentences, & beaux ditz,
Salel, en vers, & Herberay, en prose.(16)

Throughout these poems one is aware that Herberay's contemporaries very consciously placed him among the ranks of those pledged to improve the status of French. The poets in question are very often blatantly nationalistic, and clearly resentful

of the way in which, for them, the Spanish had seized upon a French story and adulterated it(17). For these writers Herberay was in a sense claiming back France's birth-right, and restoring it to its lost splendour. Thus, in the first edition of the First Book of Amadis, Antoine Macault could say in "rhétoriqueur" style:

...vous oysifz cessartz
Suyvez ce translateur: qui des branchuz Essars
Du parler Espagnol, essartant, deffriche
Nostre Amadis de Gaule: & le rend par ses artz
En son premier Francoys, doulx, aorné, & riche.(18)

In Book Four, first published in early 1543, Louis des Masures continues the onslaught:

Tous nobles cueurs qui desirez scavoir
Ce qui vous soit gloire & honneur d'ensuyvre,
Et vous amans telles qu'amour vous livre,
Vous trouverez l'un & l'autre dans ce livre
Que detenoit l'espagnolle arrogance:
Mais à la fin la francoyse elegance
Nous l'a rendu, & en le rendant fait
Que le lisant en sa langue de france
Vous y prendrez & plaisir & profit.(19)

In the Fifth Book of 1544 an un-named poet carries on the comparison of the translation with the Spanish model:

...comme le soleil tout clairté surpasse:
A bien parler aussi, France l'Espagne passe,
Et la grace qui est au François translateur
Fait oublier le nom de l'Espagnol autheur.(20)

This nationalistic attitude is accompanied in other poems by the comparison of Amadis to Mars, and of his lady Oriane to Venus. In the Third Book of 1542, Mathurin Beheu addressed this poem to the reader:

Si tu veulx voir l'amytié, le discord,
L'aigre & le doux, paix & guerre ensemble
En un chaos tous uniz & d'accord,
Lis Amadis: là verras ce me semble
Que des Essars Mars & Venus assemble
Si proprement par ses /motz/ gracieulx,
Qu'il semble à veoir que Mars soit amoureux,
Et Venus pour Mars prend la querelle
Et fait coucher (qui est encores mieulx)
Mars le felon avec Venus la belle.(21)

An un-signed Latin poem appearing in the Fourth Book develops the image further(22), and re-introduces the nationalistic element. Mars/Amadis and Venus/Oriane are caught by Vulcan/Spain, but are released by Phoebus/Herberay to whom they will owe immortality:

Squallentem sanie, sole atrum & pulvere Martem
Cypria formoso fovit amica sinu.
Mulciber hos rudibus manicis & compende vinxit:
Artifici captis sol tulit igne diem.
Mars Amadis, Venus Oriane, Vulcanus Iberae
Phoebus hic est galle conditor historiae,
Qui nunc herois spoliis titulisque superbi
Virginis in gremio colla revincta canit.
Omnia (dic) Marti cedunt, Mars cedit Amori
Utrique à Phoebo ne moriantur habent.(23)

The most developed exploitation of these two ideas comes, however, in Du Bellay's ode "Au Seigneur des Essars"(24). Given the claims made for Herberay as the French Homer, it is notable that the chief source of the Mars/Venus/Vulcan topos in the ode is Book Eight of the Odyssey, but at the same time Du Bellay includes details from Ovid's version of the same story(25), and adds Petrarchan touches(11.51-60), the latter probably inspired in part by an ode of Ronsard which appeared in 1550(26). After a full length exposition of the story of Mars and Venus' capture in Vulcan's net and their denunciation by him to the gods (11.1-110), Du Bellay moves on to praise Herberay for releasing the Amadis from the oblivion to which it had been consigned in the Spanish version, and to show how the story reflects glory on the

French royal family (11.111-190). Further he says that the purity of Herberay's French version will remain as a model whatever damage time may cause (11.151-190). After an attack on the "indoctes" who oppose learned literature and the attempts made to "improve" French (11.191-280), Du Bellay ends by saying that try as they may, such people cannot curtail the production of the good writers, amongst whom he firmly places Herberay by naming him as the French Homer. He only wishes that he had Ronsard's talent in order to sing Herberay's glory more adequately (11.281-300).

Even if the laudatory material is examined no further,⁽⁷⁶⁾ the parallel between what the early critics chose to see in the Amadis translation and the aims of the Pléiade is clear. The avid insistence on the renewal of French and the use of Latin-based neologisms, coupled with a conscious effort on Herberay's part to imitate the ancients(28), and the frequent references to the ancients in the preliminary verses all contribute to the conclusion that the Amadis was accepted in certain quarters as a French epic, at last receiving just treatment. Du Bellay's enthusiasm is understandable. What the Pléiade would seek to do in poetry, Herberay was, for his contemporaries, already doing in prose.

Amidst all the praise, credibility would perhaps best be served if a voice against the Amadis were to be heard, and it is once more to Du Bellay that one may turn to hear it. In the Regrets of 1558, for example, he uses the Amadis and Palmerin d'Olive stories in a satirical image depicting the difficulties which the aristocracy has in gaining audiences at court, juxta-

posing a favourable reference to the situation in France:

Il me souvient alors de ces lieux enchantez,
Qui sont en Amadis, et Palmerin chantez,
Desquelz l'entree estoit si cherement vendue.
Puis je dis: ô combien le palais que je voy
Me semble different du Palais de mon Roy,
Où lon ne trouve point de chambre deffendue. (29)

A better-defined critical objection to works like Amadis and Palmerin than this passing reference to one aspect of their character is to be found in the Deffence et Illustration de la langue francoyse of 1549. Here Du Bellay expressed enthusiasm for the recreation of a French epic:

...choysi moy quelque un de ces beaulx vieulx
romans Francoys, comme un Lancelot, un Tristan,
ou autres: & fay renaitre au monde un admirable
Illiade & laborieuse Eneïde.(30)

The ode leads one to suppose that the Amadis fulfilled his requirements, but the very next sentence in the Deffence refers somewhat archly to the refurbishers and amplifiers of French legends, saying that such authors, however "beau & fluide" their language, are "beaucoup plus propres à bien entretenir damoizelles qu'à doctement ecrire"(31). Sebillet had already written of the enthusiasm of "demoiselles" for the language of the Amadis (32), and Du Bellay himself mentions them in the ode (l.248) as readers of the romance. One wonders why the ode was so unreserved in its praise, especially as it was apparently written later. There was, of course, no constraint on Du Bellay not to change his mind between writing the Deffence and the ode, nor, probably, to adhere strictly to his principles as set out in the earlier work, where in any case he did not specifically mention the Amadis. It may therefore be assumed that he viewed Herberay's work differently from that of other translators - Herberay's

being the first work of its kind. The romances which preceded the Amadis were usually somewhat chaotically arranged prose versions of medieval verse tales, not unlike the Spanish Amadis(33); those which followed, including the later books of Amadis, were apparently little more than servile imitations aimed primarily at cashing in on the Amadis' success.

Subsequent criticism of the Amadis was less enthusiastic, and it was precisely the reaction of the ordinary readers (the "demoiselles" of the Deffence et Illustration), and what were seen as the story's harmful effects on them, which ultimately caused the work to fall from the favour of the intellectuals, although some of them continued to admire Herberay's French.

Du Bellay's contemporary, Jacques Tahureau, seems to have shared his feelings; while he strongly attacked the affectation which the reading of romances was said to cause at court among both men and women, Tahureau's admiration of Herberay is unequivocal:

...je /l̃e/ nommeray toutesfois avecques reverence
& honneur, tant pour un coulant langage & liaison
de propos, que pour une douceur & fluidité de
parolles dont il a usé outre tous ceux qui se sont
meslez devant luy d'écrire en nostre vulgaire...(34)

Other critics were to be less enthusiastic, even on the subject of Herberay's French. Abel Matthieu, in his Devis de la langue francoyse of 1559 and 1560, appreciated that the Amadis enjoyed popularity when it appeared, but had reservations about Herberay's intellectual respectability:

/S̃on/ parler me sembloit un peu affecte: me sem-
bloit aussi quelques liaisons douces et gracieuses:
et quelques autres rudes, disjointes & mal p̃ais-
antes: qui me faisoient soupçonner que le jugement
de lettres, et de savoir défailloient en l'homme.

Avecques ce, il premit plaisir à offrir au peuple mots nouveaux, et estranges: des quelz le son m'estoit plus ennuyeux & facheux, & plus déplaisant à mes oreilles, que n'eust esté le son d'une cloche cassée.(35)

Montaigne's comments on the Amadis are rather stuffy:

Quant aux Amadis et telles sortes d'escrits, il n'ont pas eu le credit d'arrester seulement mon enfance(36);

and he never bothered to read them:

...des Lancelots du Lac, des Aradis, des Huons de Bordeaux, et tel fatras de livres à quoy l'enfance s'amuse, je n'en connoissois pas seulement le nom, ny ne fais encore le corps...(37)

Brantome was positively alarmist about the harmful effects of the tale:

Je voudrois avoir autant de centaines d'escus comme il y a eu des filles, tant du monde que de relligieuses, qui se sont jadis esmeues, pöllues & dépu-cellées par la lecture des Amadis de Gaule.(38)

More detailed, if less flamboyantly expressed criticism is found in François de la Noue's sixth Discours, first published in 1587, where he says:

J'estime que je ne m'abuseray /pas/ en affermant les livres d'Amadis estre des instrumens fort propres pour la corruption des moeurs...(39)

He continues to say that the chief objection to the romance is its concentration on the external rather than the internal - he seems to see it as "délectable" without being "utile". He objects more specifically to the uncritical portrayals of magic, of "volupé", and of persons hypersensitive to the demands of honour, all of which he considers to be socially disruptive. Like Matthieu he dislikes the style of the Amadis and blames it particularly for concealing the dubious content of the work:

Le sucre qui y est respandu fait avaler les gros morceaux d'aloës, sans y penser.(40)

It was these socially disruptive effects, as the men who underwent the trauma of the Religious Wars saw them, on the wider, less discerning reading public, which above all else ensured the fall of Amadis from intellectual favour.

However, Estienne Pasquier again expresses admiration for Herberay's French, just as he had as early as 1553(41). Although he describes Herberay's parts of the Amadis as a "roman dans lequel vous pouvez cueillir toutes les belles fleurs de nostre langue française"(42), he also recognizes that the work can no longer boast of the success it enjoyed in its first twenty years(43). Even so, some people were still interested: shortened versions of the story were published in 1605 and 1606, before the three final books in 1615. A late enthusiast was Henri IV: L'Estoile records that the king liked to have the Amadis read to him at bed-time(44).

Bibliographical examination of Denis Janot's editions of 'Amadis de Gaule'

Having considered how the Amadis was received critically it is instructive to examine the ways in which the change in readership, from an intellectual public during the first twenty years or so to a wider public later on, is reflected bibliographically. A detailed bibliographical examination of the editions printed by Denis Janot will be followed by reflections on the nature of Amadis publication in general throughout the sixteenth century.

An important bibliography, by Hugues Vaganay, of the editions of the French Amadis appeared in 1906(45). This bibliog-

raphy, despite inevitable errors and incompleteness, contributed greatly to the study of the Amadis. However, Vaganay's intentions were to provide a general picture of Amadis publication over a long period, so that he was much less concerned with bibliographical minutiae than is intended here, where the aim is to place the earliest French Amadis editions in the context of the work of one printer. Vaganay's work is not therefore of any great use here, except for his treatment of the woodcuts, which he carefully noted and numbered⁽⁴⁶⁾, and his system has been adopted.

Superficially the analytic bibliography of Janot's Amadis editions appears straightforward, despite the fact that he was not the only bookseller involved in their publication. All are folios, and all are printed largely in a 'gros romain' type, using a set of particularly fine woodcuts especially produced for the romance(47). The first Book appeared in 1540, and the following four books came out at roughly yearly intervals, so that the Fifth Book (together with another edition of the First) appeared in 1544, before Janot's death at the end of that year. After this, publication was continued by Janot's widow and her second husband, Etienne Groulleau, as well as by Jean Longis and Vincent Sertenas who had been in the venture from the start.

However, a closer study of Janot's Amadis editions reveals a highly complicated situation. It is best to proceed book by book, even though this does not, in fact, reflect exactly the chronological sequence of their appearance in print.

Book One : 1540 and 1544

The sixteen copies of the First Book which I have examined immediately present complications. The most obvious initial division to make is of course that between 1540 and 1544, but even this is hampered by two factors: firstly the high proportion of missing title-pages, and secondly their replacement in some cases by an obviously later and, as it turns out, misdated substitute. This substitute title appears in the BN-Rés Y²92, Cincinnati and New York copies, and uses a type of a later period, so that the use of colophons as the means of dating is clearly preferable to reliance on the title page alone. BN-Rés Y²92 is in fact even more of a problem, having the substitute title, a 1540 colophon and a 1544 head-title, and is therefore dealt with apart from the other copies.

The following division can be made on the basis of cumulative evidence from title-pages, colophons and head-titles(48):

1540 : Colophon dated
10 July 1540

BN - Vélins 625
Le Mans - BL 3432
Munich - Po hisp 4a

1540 : Colophon un-dated

Beaux-Arts - Masson 354
London, BM - 12403.h.14(1)
Munich - Po hisp 4

1544

Sorbonne - Rra 125
Angers - BL 2732
Bordeaux - B 335
Lyon - 107713
Lyon - 157929 Rés
Cambridge, Trinity Coll.
Copenhagen - 18-261
Cincinnati - RA. q. Fiction
New York, Pub Liby - KB 1540

The presence of two different colophons among the 1540 copies adds to the complication, and matters are not simplified by the fact that, of the copies with undated colophons, the Beaux Arts colophon is different from that of the other two. It comes however, from the 1544 edition so that one is merely dealing with the not uncommon occurrence of one sheet's being bound in with others largely from another edition. In this case the head-title shows that the edition from which the majority of sheets comes is that which normally has the colophon dated 10 July 1540. It remains to check the differences between the two editions dated 1540 which now appear to have been identified.

Despite further minor complications the evidence of collation, catchwords, running-titles, initials, woodcuts and decorative frames all bears out the suggested division (and incidentally reveals that the colophon sheet of the Beaux-Arts copy is not the only one from the 1544 edition)(49), while the evidence of imprints on the title-pages shows the various states of the first preliminary sheets. The chronology of the two editions must now be ascertained, and for this purpose an examination of breakages to the woodcuts is most helpful, showing that the edition bearing the precisely dated colophon was printed before the other. The list of 1540 copies may now be presented thus, with the two editions differentiated by letters, and variant imprints by the name of the 'libraire'(50):

<u>Edition I</u> (A)	<u>for Longis</u>	Le Mans - BL 3432
	<u>for Sertenas</u>	BN - Vélins 625
		Beaux-Arts - Masson 354 (with sheets from I (A))
	<u>unidentifiable</u>	Munich - Po Hisp 4a

Edition I (B) Janot

London, BM - 12403.h.14(1)

Munich - Po Hisp 4

The problems surrounding the copies dated 1544 are fortunately far fewer. The chief of them is that six out of the nine copies examined have either no surviving title page, or the later substitute discussed above. However, in all other important respects the various pieces of evidence tally, and it becomes apparent that only one edition is involved here, with three different states of the title sheet. To differentiate it from the 1540 editions it will be labelled I* (A). The only copy offering any serious problem is Lyon 157929 Rés, where sheets from other editions are included - probably, in this case, from I(B) and from the 1548 (and therefore post-Janot) edition. The list of copies for Edition I* (A) is as follows:

Edition I* (A) Janot

Lyon - 157929 Rés (with sheets
from I(B) and a 1548 edition)

for Longis

Cambridge, Trinity College

For Sertenas

Angers - BL 2732

Copenhagen - 18-261

unidentifiable

Sorbonne - Rra 125

Bordeaux - B 335

Lyon - 107713

Cincinnati - RA q Fiction

New York, Pub Liby - KB 1540

There now remains the problem of BN - Rés Y²92, and now that the other copies of Book One have been categorised it is easier to deal with this strange hybrid copy. It turns out to be largely made up of sheets from I* (A), with others (e.g. N1.6 and BB1.6) from I(A), while some are from the 1548 edition(51). For practical purposes one would place it among the copies of I* (A) of unidentifiable state.

Book Two : 1541

Book Two of the Amadis presents fewer problems than does the First Book. The twenty-one copies I have examined fall fairly straightforwardly into three editions, which can be labelled II(A), II(B), and II(C), and further subdivided into states according to imprint:

<u>Edition II(A)</u>	<u>for Sertenas</u>	Bordeaux - B 336 Munich - Po Hisp 4a
<u>Edition II(B)</u>	<u>Janot</u> <u>for Longis</u>	London, BM - 12403.h.14(2) New York, Pub Liby - KB+1540
<u>Edition II(C)</u>	<u>Janot</u> <u>for Longis</u> <u>for Sertenas</u>	Sorbonne - Rra 125 Troyes - X.1.253 London, BM - 634.1.20(2) Copenhagen - 18-261 Cincinnati - RA q Fiction (with a sheet from II(B)) BN - Rés Y ² 105 (with a sheet from II(B)) BN - Rés Y ² 137 Beaux-Arts - Masson 354 Cambridge, Krinity College Bonn, Univ - Fd 347/119 (with sheets from II(A) and II(B)) Wolfenbüttel - 8.1.Ethica fol. Angers - BL 2732 Bordeaux - B 335 Lyon - 107713 Lyon - 157929 Rés Munich - Po Hisp 6 Boston, Pub Liby - **D.190.8.

Although none of the editions is dated more precisely than by the year 1541 on the title, it is possible on the evidence of the breakages to the woodcuts to place them in the order indi-

Chapter Three: Fig.1: successive states of woodcut Vag34
from Book Two of Amadis de Gaule, G3^V.

II A



II B



II C



cated(52). It is also worth pointing out that II(A) and II(B) are far more scarce than II(C). It is, of course, dangerous to base arguments on the number of copies now surviving, but it will be seen later that there is reason to suppose that relatively few copies were printed, at least of the first edition.

Book Three : 1542

The Third Book, like the Second, presents relatively few problems. I have examined fifteen copies in all, which fall easily into two editions, each with three different imprints, and again chronology can be established by the evidence of the woodcuts. Some interest arises from the fact that while the title pages carry the date 1542, the colophons of both editions are dated 1 December 1541. The title pages and preliminaries were often printed last in the sixteenth century, especially in first editions, and this probably partly accounts for the disparity. It will be seen later that in the case of the first edition at least, the abnormal gap of at least a month is easy enough to explain(53). One copy of III(B) has its title missing.

<u>Edition III(A)</u>	<u>Janot</u>	Munich - Po Hisp 4
		Munich - Po Hisp 4a
	<u>for Longis</u>	BN - Rés Y ² 106
		Bordeaux - B 336
	<u>for Sertenas</u>	BN - Rés Y ² 94
<u>Edition III(B)</u>	<u>Janot</u>	London, BM - 12403.h.14(3)
		Cincinnati - RA q Fiction
	<u>for Longis</u>	Beaux-Arts - Masson 354
		Cambridge - Trinity College
		Oxford, Bodleian - Douce L 492
	<u>for Sertenas</u>	Sorbonne - Rra 125
		Angers - BL 2732

for Sertenas Copenhagen - 18-261
(cont.) New York, Columbia Univ - B86.
 Am1.JM21Q
unidentifiable Lyon 107713

Book Four : 1543

The purely bibliographical questions concerning the Fourth Book are relatively simple. The sixteen copies examined fall into two editions. One copy of Edition IV(B) has its title page missing. Chronology can again be established by an examination of the woodcuts. There is the slight problem of a variant in the second sheet of the preliminary gathering of edition (A). Of the poems examined that in the Bibliothèque Nationale contains a poem addressed to Montmorency (labelled $\bar{a}7$), while the remaining three (labelled $\bar{b}7$) have a poem addressed to the king in the corresponding position ($a2^R$). It is not unusual to find variants of this sort in an age when dedications to individuals were of great importance, often affecting an author's livelihood.

<u>Edition IV(A)</u>	<u>Janot</u>	BN - Rés Y ² 95/ $\bar{a}7$ Lyon - 107713 $\bar{b}7$ London, BM - 12403.h.14(4) $\bar{b}7$
	<u>for Sertenas</u>	Sorbonne - Rra 125 $\bar{b}7$
<u>Edition IV(B)</u>	<u>Janot</u>	Lyon - 157929 Rés London, BM - 634.1.20(4) Bonn, Univ - Fd 347/119 Zurich - R88 Cincinnati - RA q Fiction New York, Pub Liby - *KB+1543
	<u>for Longis</u>	Aberystwyth, Nat Liby of Wales Cambridge, Trinity College Wolfenbüttel - 8.2.Ethica fol.
	<u>for Sertenas</u>	Munich - Po Hisp 6 Boston, Pub. Liby - **D.190.8
	<u>unidentifiable</u>	Angers - BL 2732

Of less purely bibliographical importance is the precise dating of this book (or rather, the dating of the first of the two editions, since it has already been seen in Book Three that editions not printed simultaneously could nevertheless be given exactly the same dating in their colophons). In the Fourth Book the colophon is dated 10 February 1543, and the question is whether this is in old or new style. The problem can here be solved with a fair degree of certainty by remembering that Janot was named as King's Printer in French on 12 April 1543, so that if the Fourth Book were dated in old style (i.e. 10 February 1544 new style) it is more than likely that he would have mentioned the appointment(54). It is therefore safe to attribute edition IV(A) to February 1543 new style. It will be seen later on that there are further reasons for this attribution(55).

Book Five : 1544

The fifth and last book of Amadis to be printed by Janot presents no real bibliographical problem. I have examined fourteen copies and these again fall into two editions. When the usual tests for state are applied, the resulting list of copies is as follows:

<u>Edition</u> V(A)	<u>Janot</u>	London, BM - 12403.h.14(5)
	<u>for Longis</u>	Sorbonne - Rra 125
	<u>unidentifiable</u>	Lyon - 107713
<u>Edition</u> V(B)	<u>Janot</u>	Mazarine - 351
		Oxford, Bodleian - Douce L493
		Bonn, Univ - Fd 342/119
		New York, Pub Liby - *KB+1543
	<u>for Longis</u>	Cambridge, Trinity College
		Wolfenbüttel - 8.2.Ethica fol.

for Sertenas Angers - BL2732
Chantilly, Musée Condé - Delisle 68
Lyon - 157929 Rés
Munich - Po gall 6
Boston, Pub Liby - **D.190.8

This preliminary investigation of some eighty-one copies shows that Janot printed a total of twelve editions of the first five books, and that the situation concerning, for example, their chronology is far from simple. It should also be remembered that these eighty-one copies are probably by no means all that survive(56), and that it is fairly safe to assume, in the case of most of the twelve editions, that three states of each existed - one each for Janot, Longis and Sertenas - even though copies have not always been located. The examination of the documents concerning the publication of the Amadis makes the assumption more likely since they always mention Janot's two collaborators.

The documentary evidence

The only documentary records concerning Janot's activities as a printer and publisher which are known at present are a series of contracts now preserved in the Minutier Central at the Archives Nationales(57), which all involve Nicolas de Herberay, and three of which deal with his Amadis de Gaule translation(58). Not only do these documents reveal much of interest concerning the conditions of publication, but they also furnish valuable information of much use in dating the various editions.

The first of these contracts (Appendix D), dated 12 July 1540 does not actually name Janot, but it is nevertheless inter-

esting. In it Herberay effectively hands over the rights granted to him by the royal privilege of 2 July 1540, to Jean Longis and Vincent Sertenas, the two booksellers with whom Janot was linked in all his Amadis editions. The privilege was for the abnormally long period of six years. Presumably, when the publication of the Amadis translation was first mooted, Herberay approached Longis and Sertenas and asked them to arrange for the publication of the work. It will be noted that while the date of the privilege (2 July 1540) is close to the date of the achevé (10 July 1540) it does at least precede the latter, while the contract (12 July 1540) post-dates the achevé by two days. Presumably there had been some sort of agreement on terms, and the contract was drawn up to make it formal, which might explain its relative brevity. It is possible that some sort of financial backing had accompanied the royal commission, but the contract mentions no payment to the translator. The booksellers and Janot must have made some quite considerable outlay on the book for both paper, which was often in short supply(59) and for type, since it was in the Amadis that Janot made his first extensive use of his 'gros romain' fount(60). Perhaps Longis, Sertenas and Janot considered that because of the financial risk they had taken they should reap the benefit of any possible success.

By the time of the second document, which was signed on 19 November 1540 (61) the situation appears to have changed. The contract is far more detailed and is weighted far more in favour of Herberay. Indeed, its terms are such that there seems every reason to suppose that the First Book had been a success, so that Janot, Longis and Sertenas were not only prepared to take

the risk of publishing the Second, Third and Fourth Books, but furthermore to do so on terms highly favourable to Herberay. In this contract Herberay undertook to deliver to Janot, Longis and Sertenas a manuscript of the Second, Third and Fourth Books as soon as he had translated them, which he was to do as soon as possible. The privilege rights for the Second Book were also to be handed over on the same basis as for the First(62). In return Herberay received twenty-five 'escus d'or soleil' on the spot, with twenty-five to come on delivery of the manuscript of the Third Book, and thirty on delivery of the Fourth. On top of this sum Herberay was to receive twelve free copies of each of the three books. Most curiously, Janot, Longis and Sertenas undertook not to sell any copies of any of the three books until Herberay had presented them to the king, which he undertook to do within six weeks of receiving the unbound sheets of the Fourth Book. This meant that the three librairs had to wait until some time in the spring of 1543(63) to sell any of the copies of the three books - and some of these had been printed late in 1541. The production of the Second and Third Books therefore represented a considerable outlay on paper, and also, probably, on new woodcuts, which could not be offset by immediate sales. The likelihood of an eventual return must have been the reason for their acceptance of this curious condition(64).

The third of the documents concerned with the Amadis is dated 2 March 1542 new style(65). In it Herberay undertook to deliver the manuscript of the Fifth and Sixth Books by Easter of 1543 (i.e. 25 March) and to hand over the privilege rights on these two books(66). Janot, Longis and Sertenas were, however,

to pay the fee for the sealing of the privilege, and were to give either two copies of the three books already printed (i.e. I(A), II(A), III(A)), or two copies of the Fifth or Sixth Books from amongst the first to be printed, for a gift to the official concerned in obtaining the privilege, or to any other person Herberay pleased. The cost of recopying the manuscript for "correction" and printing(67) was to be met by the libraires who once again undertook to supply twelve free copies of each of the completed books to Herberay - but this time two of each were to be bound, and have the edges of their leaves gilded. The three libraires paid Herberay sixty-two 'escuz d'or' for the Fifth and Sixth Books, which he was to return if he could not supply the manuscript within the agreed time. Some idea of the value of this payment is given in the next clause, which mentions a horse sold by Janot to Herberay for twenty-two 'escuz d'or soleil': the three libraires were prepared to pay roughly three times the price of a horse, plus twelve free copies of each book for the exclusive right to publish the Fifth and Sixth Books.

In the case of the Amadis some indication of the price of individual copies may be ascertained which helps to set these payments in perspective. The inventory of Herberay's books made at his death(68) shows that the various books of the Amadis were normally worth about 7 to 10 solz apiece. This compares favourably with the values put on other romances on the list, given that the latter, on the whole were larger volumes than individual books of the Amadis(69). It is also noticeable that other books of comparable dimensions to a single book of Amadis, such as the 1542 Janot Polybius at 6 solz, the Quatre livres des Eneydes at 4

solz or the Tristan de Leonnoys (possibly the Janot edition of 1533) at 5 solz were reckoned to be worth less. Even accounting for variations due to binding and so forth, the valuations do at least suggest the relatively high value of the Amadis. This hypothesis is strengthened by the evidence of another inventory, that of the books belonging to Jean Le Feron, 'avocat au parlement de Paris', which was drawn up on 18 March 1548. Here the Philocope of Boccaccio (probably Janot's edition of 1542) is valued at 10 solz, while five books of the Amadis bound together are valued at 50 solz, which is, incidentally, the same value as is given to Estienne's Latin dictionary of 1536(70). It would therefore seem safe to assert that if the libraires' faith in the Amadis was sufficiently great for them to sink a large amount of capital into the production of expensive books, then they were reasonably sure of its subsequent success. The terms of the three Amadis contracts certainly suggest this - Herberay was able to obtain progressively higher payments as time went on, and insist, in the case of the second contract, on very curious and, for the libraires, economically onerous terms. According to Mlle. Parent(71) the payments made to Herberay were higher than was normal at the time, when, of course, it was not uncommon for authors to be paid nothing by their publishers. And over and above the cash payments, the payments made in kind to Herberay were considerable. The free copies of the five books which Janot printed would have accounted for about 2750 sheets of paper, and taking 8 solz as an average price per copy, they would have had a cash value of about 400 solz.

By combining purely bibliographical evidence with the indications offered by documentary evidence, it is possible to achieve a clearer and more complete exposition of the circumstances of, and the reasons for the early multiplicity of editions - although this multiplicity might have gone un-noticed but for the bibliographical investigation. It is also possible now to theorize about certain other aspects of what has been observed. For instance, in every case, copies of the earliest edition of each book are now more scarce than those of subsequent editions, and it seems at least possible, despite the obvious danger of using scarcity now as evidence of scarcity in the sixteenth century, to suggest that the first editions of Books Two and Three, at least, were small because the libraires would have wanted to cut down capital outlay as much as possible since they knew that they had no chance of a quick return. However, once they were free of the clause in their contract which prevented their selling the Second and Third Books, they were able to print new editions to supplement the short supply; the evidence of the woodcuts(72) shows that these new editions probably appeared within a year of the appearance of the first edition of Book Four in the spring of 1543.

Chronology of the twelve Janot editions of 'Amadis de Gaule'

One more aspect of Janot's Amadis editions remains to be dealt with, namely their chronology. So far the evidence of breakages to woodcuts has only been applied to establish the chronology of separate editions of single books. However a far more interesting picture emerges when one considers the chronology

of all the editions bearing Janot's name. It is important here to consider the evidence of the other books using the same woodcuts, although, as it happens, there is only one of any significance, namely Adrien Sevin's translation of Boccaccio's Philocope, printed in 1542(73). It is not possible to pronounce with certainty on the chronology of all the editions on the basis of woodcuts alone, but when information gleaned from the documents discussed is incorporated a fairly complete view is obtained(74).

The most obvious place to start is with the editions which are precisely dated, taking the earlier edition as determined by bibliographical examination as being the correctly dated one when there are two bearing the same date. Thus one may draw up this initial list:

<u>Date</u>	<u>Edition</u>
10 July 1540	<u>Amadis</u> I(A)
1 December 1541	<u>Amadis</u> III(A)
24 February 1542	<u>Philocope</u>
10 February 1543	<u>Amadis</u> IV(A)
6 May 1544	<u>Amadis</u> V(A)

This leaves eight Amadis editions still to place. It seems best to begin with I(B) and work through. The woodcuts in I(B) show no apparent differences until compared with those in IV(A), where they reveal that I(B) was printed earlier. This gives a terminus ante quem of 10 February 1543 for I(B) but unfortunately no post quem can be suggested.

The next edition to be dealt with is II(A) - all one can say initially is that it was printed before III(A)(75). This gives ante quem of 1 December 1541, but that is what would have been expected. It will be seen from the documentary evidence, how-

ever, that a rough post quem for II(A) is 19 November 1540 - the date of the contract for the Second, Third and Fourth Books. II(B) is clearly to be placed after the Philoscope(76) which gives a post quem of 24 February 1542. The documentary evidence permits one to place this post quem even later - i.e. after IV(A) (10 February 1543) since no copies of II(A) were meant to be available until the appearance of IV(A), so that Janot is unlikely to have produced any further copies before that happened. So far as an ante quem is concerned there is evidence to place II(B) before V(A)(77) so that II(B) was printed before 6 May 1544. II(C) can be placed after V(A) which gives a post quem of 6 May 1544(78). No definite ante quem can be given.

Edition III(B) can probably be placed between IV(A) and V(A), even though the woodcut evidence is slightly confusing(79), so that it was printed between 10 February 1543 and 6 May 1544. The problem now arises of which of II(B) and III(B) was printed first, since both appeared between IV(A) and V(A). Fortunately the woodcuts reveal that II(B) preceded III(B)(80).

Edition I^{*}(A) was printed after V(A)(81) as was IV(B)(82) so that both were printed after 6 May 1544. All the evidence of the woodcuts indicates that the last of the Janot editions was V(B). It is, however, impossible to put the three editions printed between V(A) and V(B) into any particular order, either by documentary or woodcut evidence. Nevertheless a far more complete picture of the chronology of the Amadis editions bearing Janot's name is now available, and it is best presented in two columns, the editions on the left being those which can be definitely placed, while those on the right can only be placed more vaguely:

10 July 1540	I	(A)	
after 19 November 1540	II	(A)	I(B) before 10 February 1543
1 December 1541	III	(A)	
10 February 1543	IV	(A)	
?	II	(B)	
?	III	(B)	
May 1544	V	(A)	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle; font-size: 3em; line-height: 1;">{</div> <div style="display: inline-block; vertical-align: middle;"> I(A) ? II(C) ? IV(B) ? </div> </div>
?	V	(B)	

Detailed analysis of Denis Janot's twelve editions of the first five books of the Amadis de Gaule romance reveals that what appears to be a relatively straightforward series of publications in fact involves a complicated set of circumstances, not only governed by the usual rules of supply and demand which dominated the book trade of the period(83) but also, in this case, by the presence of the payments to the translator as an active economic factor affecting publication. Herberay's demands, as has been seen, were responsible for some very curious conditions of production which are reflected in the chronological table of the editions, but what is more significant about his interventions in the production of the work is that they serve to re-inforce the conclusion, which could in any case have been made on the evidence of its reception in critical-intellectual circles - namely that Amadis was an immediate and outstanding publishing success(84).

The other significant factor about Janot's editions is that they were clearly aimed at the luxury market. Not only were they highly priced, but were also, on their first appearance, strikingly novel in typographical presentation (no romance before 1540 had ever been printed in direct imitation of the best

humanist printing) and in the inclusion of specially produced woodcuts. Janot brought the fruits of fine humanist printing to the Amadis and while it is still a matter for speculation how much, if at all, his action was instrumental in bringing about favourable critical reaction in intellectual circles, and whether or not his was the decisive action in bringing about the dominance of roman over gothic typography in French vernacular printing(85), the fact remains that, at its best, his achievement in the Amadis provides one example of the incomparable heights to which the French raised the art of printing in the sixteenth century.

It is in the light of this initial success and high artistic standard that one must view the continuation of Amadis publication during the sixteenth century in France. Following Janot's twelve editions between 1540 and 1544 at least another 138 editions of twenty-one books in French were produced before 1600, which amounts to an average of more than seven editions per book(86). Of the total of at least 150 editions, 122 appeared in France, and the remainder in Antwerp. The first and most obvious question to consider is that of dating. The first edition of the First Book appeared in 1540, and the twelfth and final book of what we may call the first series of the French version appeared in 1556. There were various new editions of these twelve books, both during and after that period, but no addition to the story appeared until 1571. In that year the publication of a second series began, namely of Books Thirteen to Twenty-four. The last new book to appear was the twenty-first of 1581. After that production fell right away until 1615 when

the three final books appeared.

To turn to the question of format, Books One to Twelve all first appeared in folios, and folios continued to appear until 1559, all of them in Paris and all printed by Janot, or his successor Etienne Groulleau. There were twenty-eight in all, twelve produced before 1544, and a further twelve before 1554. The first octavo editions appeared in 1548, and they continued to appear until 1563, but did not then reappear until 1615. Like the folios, the thirty-five octavos all appeared in Paris and were also largely produced by Janot's successors. The first sexto-decimo editions came out in 1557, when Groulleau produced five books, but they were not extensively printed until the 1570's when Lyonnais printers first published the Amadis. Two collective editions appeared between 1575 and 1579, and this period accounted for forty-one sexto-decimo books. This was the last great flowering of Amadis production, although nine more editions, probably all sexto-decimos, appeared before the end of the century. Quarto editions were very largely confined to Antwerp in the 1560's and 1570's, although two were produced in Paris, one in 1573 and one in 1574(87).

Several interesting points arise, even from this inadequate survey of the sixteenth-century Amadis. One is the interest of Christophe Plantin, the great printer of Antwerp. Another is the shift of production from Paris to Lyon in the 1570's, which may well have been connected with a change from Spanish to Italian source material. But the most striking point is the complete change of physical aspect which Amadis editions underwent between their first appearance and the end of the century. The way in

which critical reactions to the effects of the romance indicate a changed readership has already been noted, and the modifications of physical aspect provide complementary indications of the same change of readership.

The production of books in small formats is economically significant to the person printing them (or having them printed) in several ways. To take just the question of paper: Janot's folio editions of Book One of the Amadis required seventy-eight sheets for each copy, while the sexto-decimo editions produced later required about twenty-two. Thus the person financing the publication of the sexto-decimos could either produce the same number of copies for less capital outlay, or more copies for the same capital outlay. Either way the cost to the reader was smaller. The expensive folio editions can only have been available to those able or prepared to pay a high price for them, whereas the small formats were available to a far wider market, even at a time when the reading public formed only a fraction of society. For Etienne Groulleau to introduce his octavo editions in 1548 alongside his folios suggests that he was trying to make the book reach a wider audience, following the great success of the luxury edition. The subsequent success of the smaller formats shows that his action was economically sound, since he could thus tap additional sources of income: the resources of both the reader of moderate means, and of the rich reader who, despite his wealth, would only buy books of relatively low price.

This state of affairs is more or less matched by present-day experience. The person who buys an expensive book may do so for ostentation or as an investment, but most probably because

he has special reasons for wanting to read it. The 'ordinary' reader on the other hand will either do without or buy the paper-back. Janot produced his Amadis folios at a time when they happened to be, or were perhaps made to be, attractive to the section of the reading public most able to inclined to buy expensive books, but later it was the 'paperback' market which proved most successful.

In this treatment of the French Amadis printed during the sixteenth century, descriptive bibliography has been used for a purpose somewhat different from that of providing information for the accurate establishment of texts, which is its ultimate justification as an academic discipline. However its use as a means of investigating the secondary subject of publishing history may at least be justified in the case of the Amadis insofar as it permits, in the parts of the romance here it has been applied with any rigour, a far more detailed view of the development of its publication than would otherwise have been possible(88). The prospect of carrying out a full investigation of the editions dating from after 1544 is daunting, but the less detailed work presented here nevertheless implies that such an examination might well be instructive in dealing with this body of material which was so widely read during the sixteenth century. The example of the Amadis reveals that an approach to literature via its printer and its publishing history can have a bearing on its interpretation as a social phenomenon in its time. With the Amadis it is lucky that a body of critical material is available for assessment alongside the bibliographical material, but

bibliography has in this case provided the basis for a valuable extra perspective on the development of the work, as well as performing its primary task of enumerating which editions of the Amadis were produced where, and when.

LISTS OF PRINTING MATERIALS

These lists of materials used by Denis Janot are divided into the following sections:

Marks

Initials

Ornaments

Woodcuts

Typefaces

Note: with the exception of Marks 476-479, Compartment 482 and certain type-ornaments and initials, this list is confined to material used by Janot from 1534 onwards.

MARKS

The reproductions given here are from Renouard: Les marques typographiques parisiennes des XVe et XVIe siècles



476



477



478



480



481



INITIALS


The four sets of initials are dealt with first, followed by the initials which appeared singly. For practical reasons it has not been possible to provide illustrations of all initials, and their dimensions in millimetres with short descriptions have therefore been given as appropriate.


Set 1: 16 by 16: roman with flowers in background

See the illustration (Chapter Two, fig.2) of Tory's set of "lettres fleuries". Janot used the same set, with the exception of the following letters: DKLOPVYZ. However, variant letters of very similar cut were used for DLOPV, of which some, if not all were also used earlier by Tory.


Set 2: 10 by 10 approx.: roman, criblé background


(The drawings provided attempt merely to be an aid to identification, rather than an accurate representation of the background pattern of each initial)

 A


 O


 B

 O²

 C

 O³

 C²


 O⁴

 D

 P

 D²

 P²


 E

 Q


 E²

 Q²

 F

 Q³

 G

 R

 H

 S

 I


 S²

 I²


 T

 L

 T²


 M

 V

 M²

 V²

 N

 N²

Set 3: 29 by 27: gothic



Janot also made use of the following further initials from this set:

- F: depicting a child with a staff and shield
- I: depicting Adam and Eve
- Q: depicting a mermaid
- R: depicting a man and a woman
- S: depicting two fish

Set 4: 33 by 33: roman, light background, usually depicting
thistles



Janot also made use of the following further initials from
this set: B C D F G H I N O P S T V

Initials not found in sets

Init 1: C 16 by 16 - roman; dark criblé background

Init 2: S 16 by 16 - gothic; 2 flowers.

Init 3: A 32 by 32 - gothic, letter formed by interlaced ribbons

Init 4: R 13 by 12 - gothic

Init 5: A 32 by 32 - gothic, high cross piece

Init 6: S 22 by 21 - gothic, flowers

Init 7: L 33 by 33 - gothic, letter formed by interlaced ribbons;
kneeling goblin

Init 8: 0 22 by 22 - gothic; flower

Init 9: D 24 by 23 - gothic; flower

Init 10: T 33 by 33 - gothic: 2 flowers and 2 birds

Init 11: S 20 by 19 - roman; light "renaissance" style background

Init 12: 0 29 by 30 - gothic; large rose

Init 13: C 32 by 32 - gothic; flowers

Init 14: E 32 by 32 - gothic

Init 15: P 32 by 32 - gothic, letter formed by interlaced ribbons;
flowers

Init 16: Q 45 by 45 - gothic, open letter; animal

Init 17: T 49 by 49 - roman; fleurs de lys

Init 18: P 57 by 55 - roman; Pope

Init 19: P 20 by 20 - roman

Init 20: T 17 by 19 - gothic; bird and flower

Init 21: AE 18 by 19 - roman

Init 22: F 23 by 23 - roman, solid letter; flowers

Init 23: L 30 by 30 - roman; criblé background

Init 24: F 52 by 25 - roman; crown above

Init 25; C 30 by 30 - roman; crible' background with leaves

Init 26: L 18 by 18 - gothic; lion

ORNAMENTS

The ornaments are divided into Compartments, frames (subdivided into side-pieces, head-pieces and tail-pieces) and type-cast ornaments.

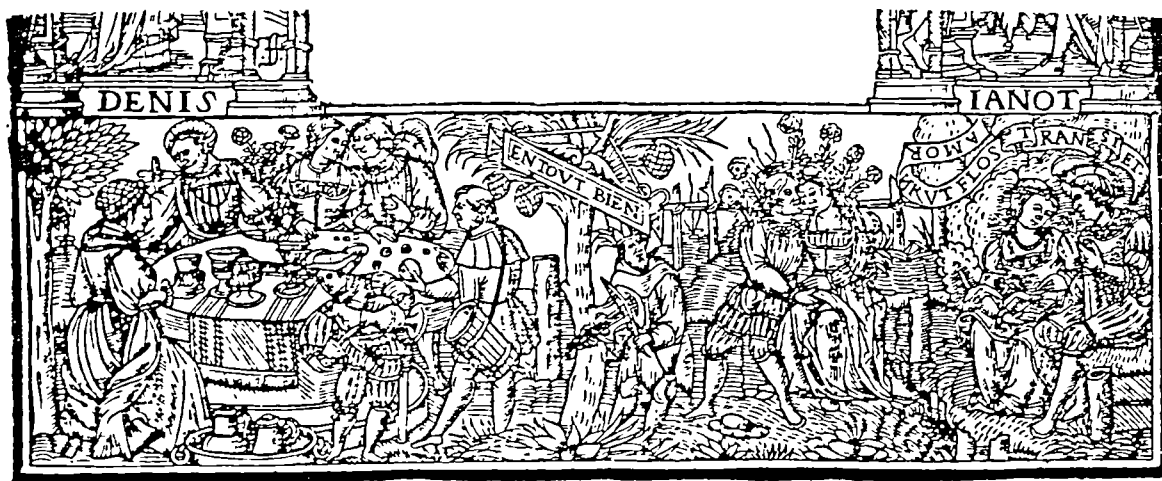
Note: due to problems of reproduction it has not been possible to illustrate side-piece 9, head-piece 17 and tail-piece 18, nor woodcut piece "a", which are found only in St Augustine's De spiritu et litera of 1544 (no.203).

COMPARTMENTS

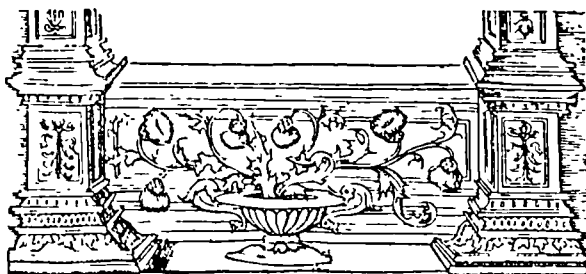
The reproductions of compartments are divided into three sections:

- i) those numbered by Renouard; ii) miscellaneous compartments;
- iii) compartments from the editions of Cebes' Tableau, 1543

i) Compartments numbered by Renouard



482. — Dimension : 175 millimètres en longueur.



483. — Dimension : 83 millimètres.



484. — Dimension : 83 millimètres.



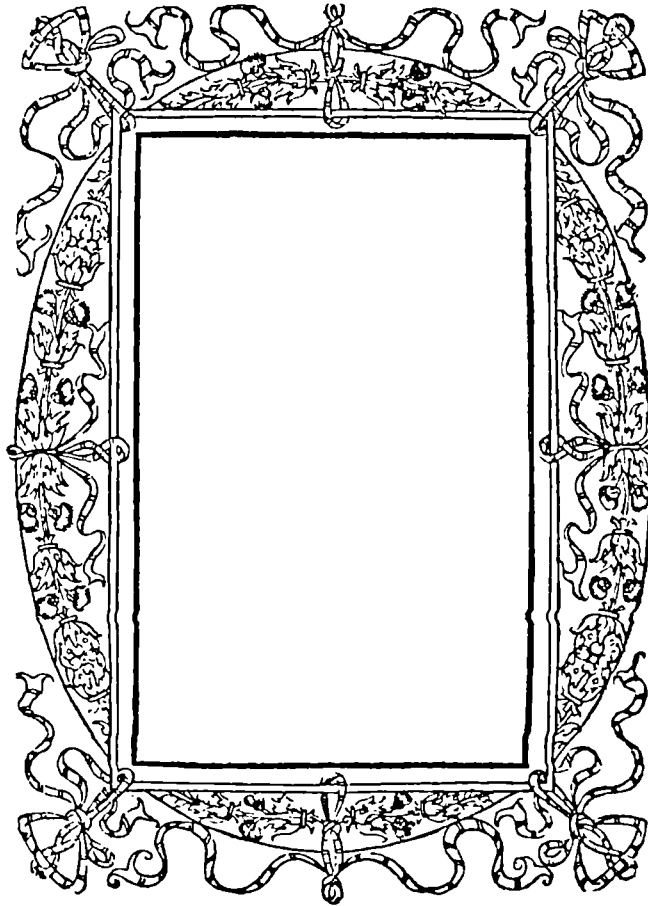
485. — Dimension : 83 millimètres.



486. — Dimension : 83 millimètres.

ii) miscellaneous compartments

A

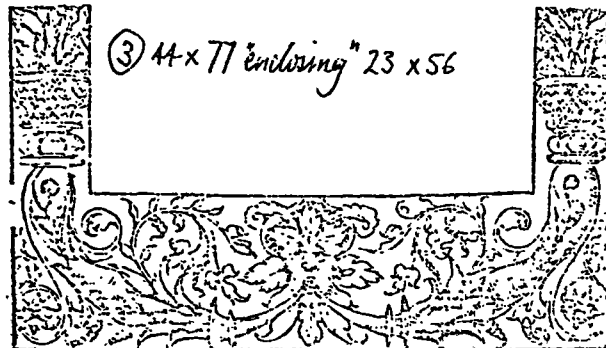
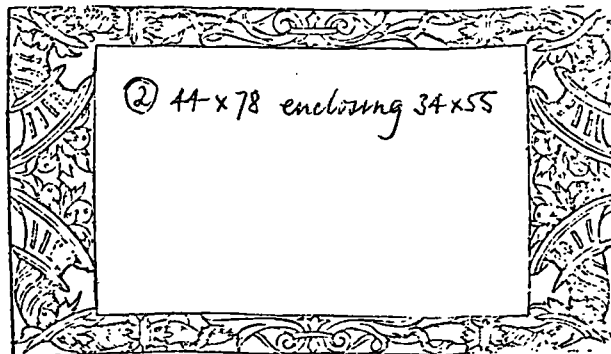
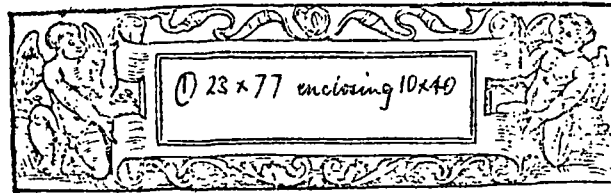


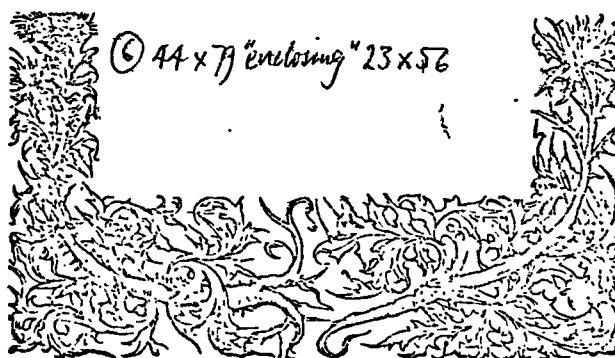
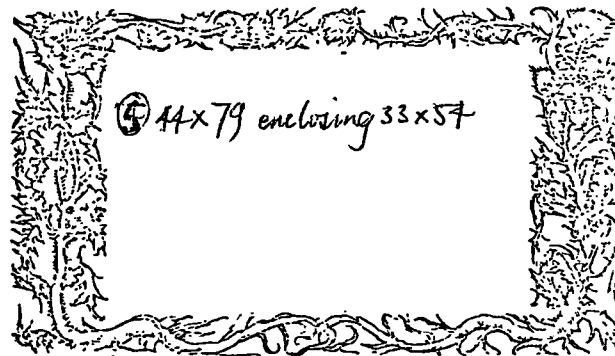
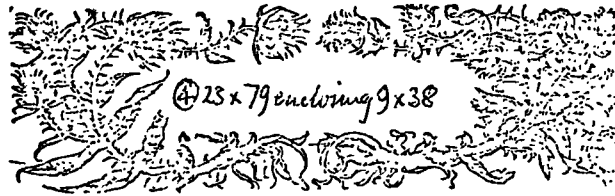
B

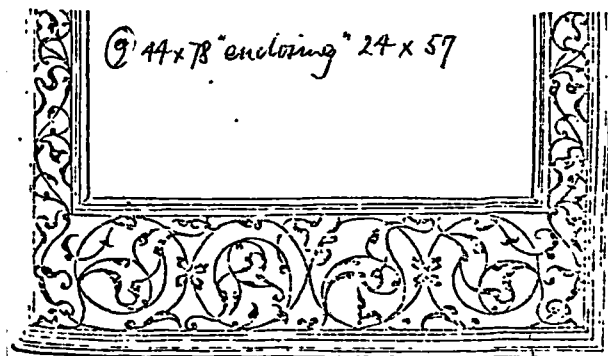
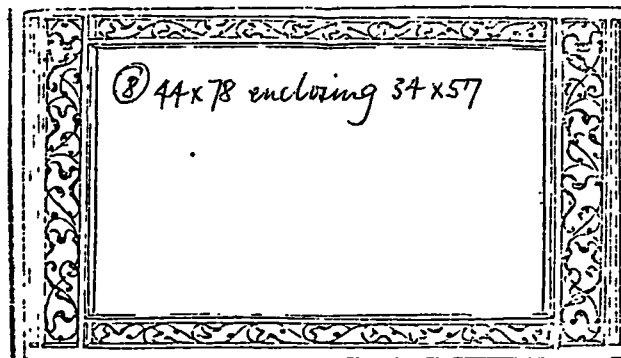
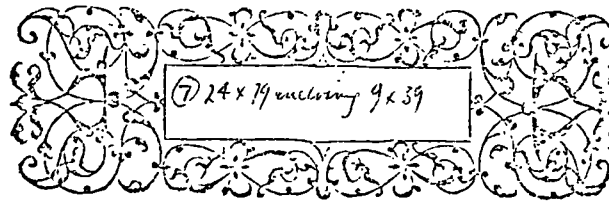


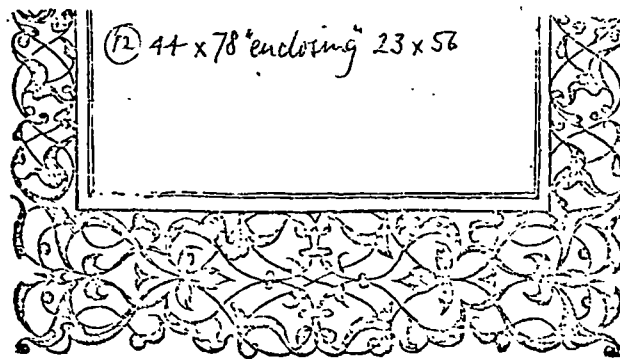
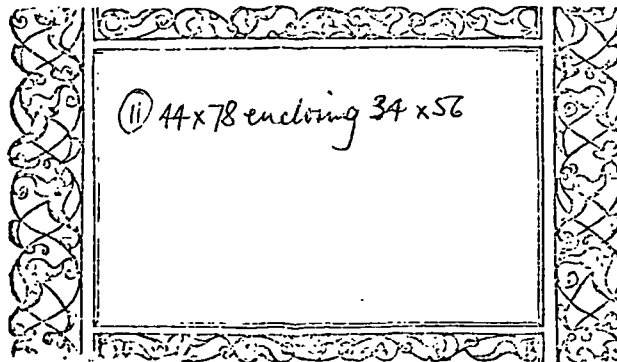
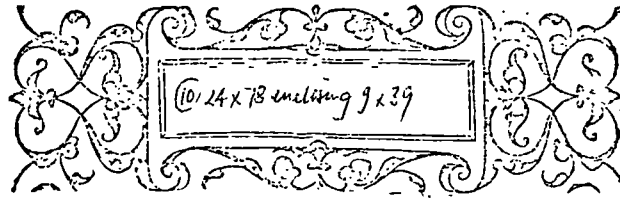
C

iii) compartments from the editions of Cebes: Le tableau, 1543









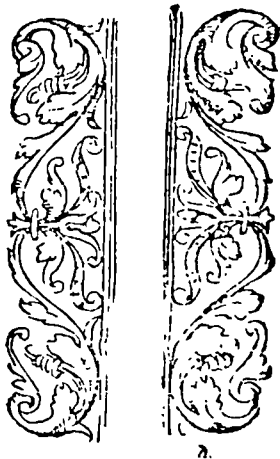
FRAMES:

a) side-pieces

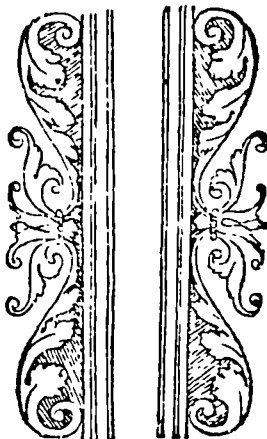
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2: First used 1540



3: First used 1540



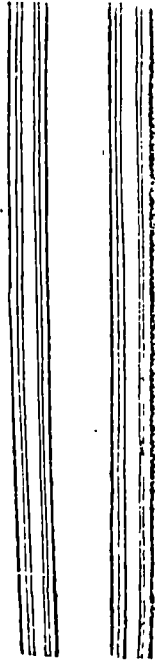


4: First used 1540

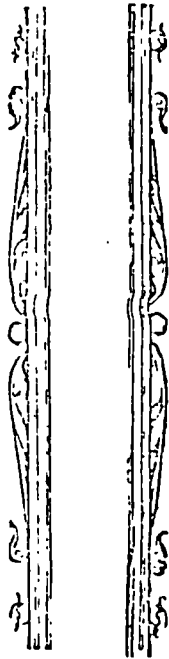


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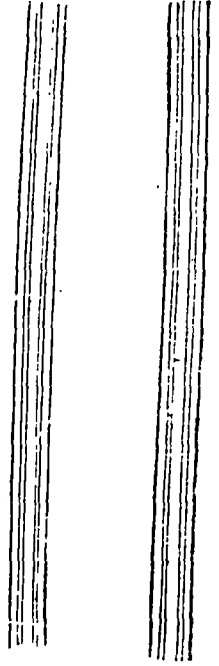
6: First used 1540



7: First used 1540



8: First used 1540\

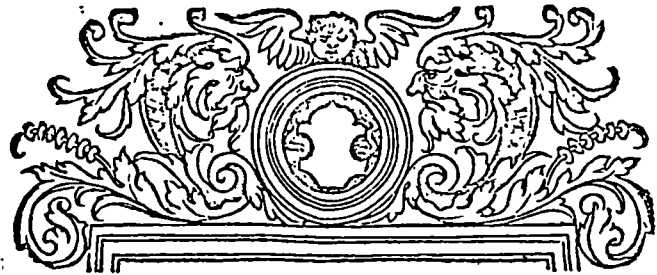


b) head-pieces

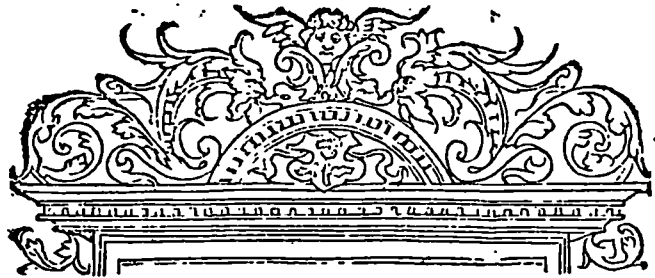
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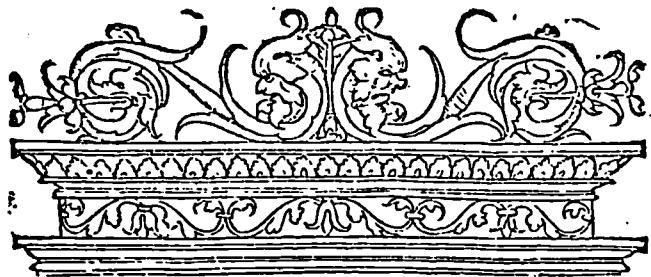
2: First used 1540



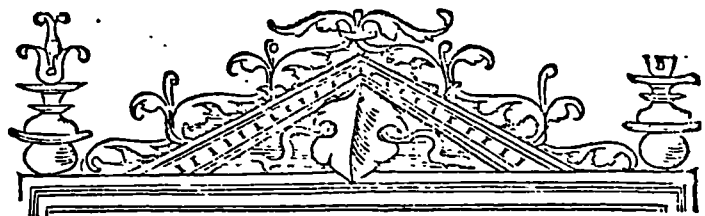
3: First used 1540



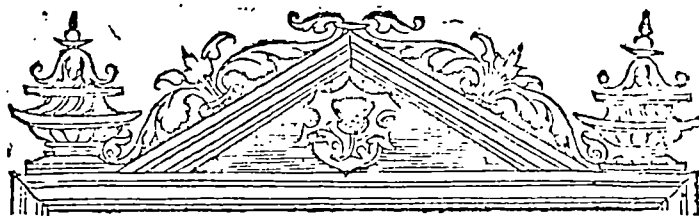
4: First used 1540



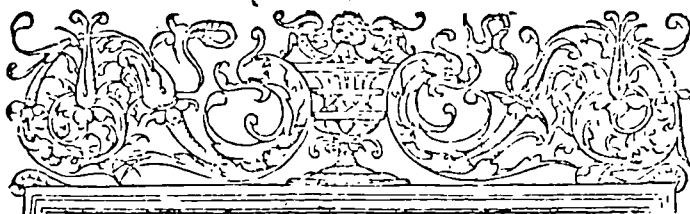
5: First used 1540



6: First used 1540



7: First used 1540



8: First used 1540



9: First dated use 24 February 1542, but probably used earlier



10: First used 1541



11: First used 1541



12: First used 1541



13: First used 1542



14: First used 1542



15: First used 1542

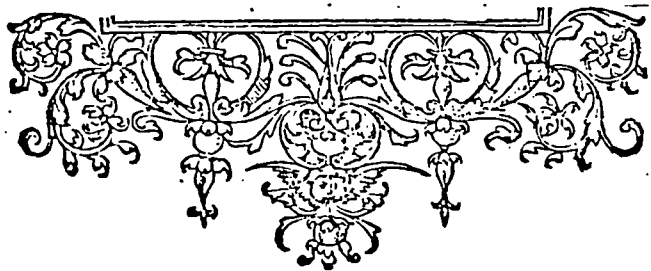


16: First used 1542



c) tail-pieces

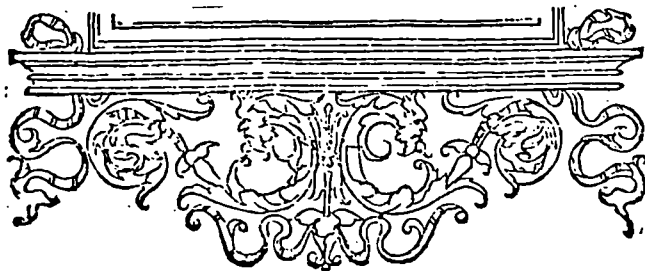
1: First used 1540



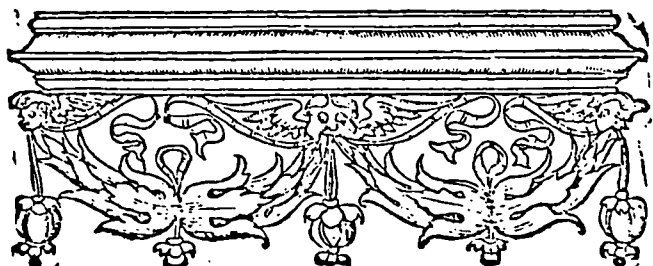
2: First used 1540



3: First used 1540



4: First used 1540



5: First used 1540



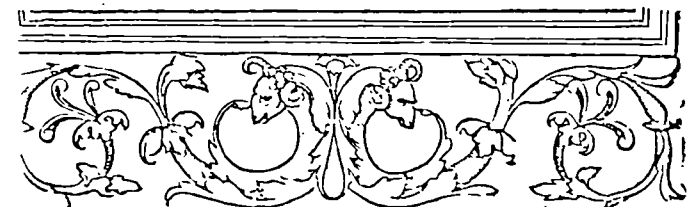
6: First used 1540



7: First used 1540



8: First used 1540



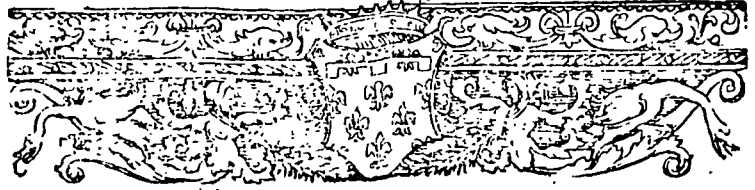
9: First dated use 24 February 1542, but probably used earlier



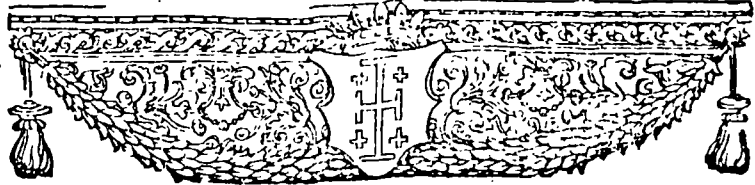
10: First dated use 1541



11: First dated use 1541



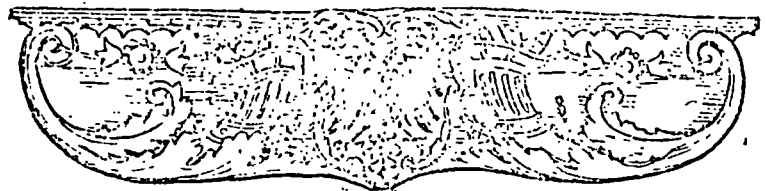
12: First dated use 1541



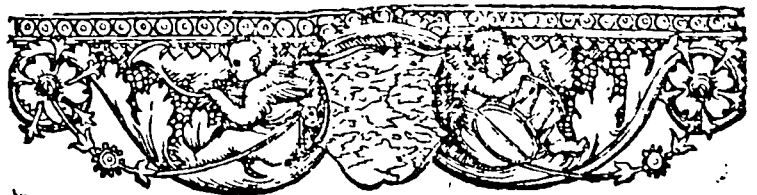
13: First dated use 1542



14: First dated use 1542



15: First dated use 1542



16: First dated use 1542



17: First dated use 1542



TYPE ORNAMENTS:



1: First used 1534



2: First used 1534



3: First used 1534



4: First used 1535



5: First used 1535



6: First used 1535



7: First used 1535



8: First used 1535



9: First used 1535



10: First used 1535



11: First used 1535



12: First used 1535



13: First used 1535

𐌲𐌺𐌸 14: First used 1535

𐌲 15: First used 1535

𐌸 16: First used 1536

𐌺 17: First used 1536

𐌺𐌸 18: First used 1536

𐌺𐌸 19: First used 1536

𐌺𐌸 20: First used 1536

𐌺𐌸 21: First used 1536

𐌺𐌸 22: First used 1537

* 23: First used 1538

𐌸 24: First used 1541

𐌺𐌸 25: First used 1542

* 26: First used 1542

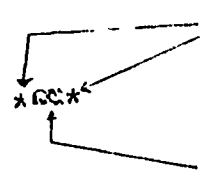
* 27: First used 1543

28: First used 1544

29: First used 1544

30: First used 1544

31: First used 1544
32: First used 1544



A diagram consisting of two arrows. One arrow starts from the right and points left towards a central point. The other arrow starts from the bottom right and points up and left towards the same central point. The central point is labeled with the text 'x 66 x'.

33: First used 1544

WOODCUTS

The list of woodcuts which follows is presented in order of prefix. Except in the case of those used in the Amadis de Gaule editions (prefixed "Vag" in the bibliography) it has not been practicable to provide illustrations of the cuts.

For each cut the description is made up of several elements. On the left will be found (when possible) the date of the cut's first use; a date in parentheses indicates the year in which it was probably first used, and this may be followed by a firm date. The cut's reference number follows, with its dimensions in millimetres, and an indication of the number of "filets" surrounding it ("sf" = single "filet"; "df" = double "filet"). Last comes a brief description of the scene depicted.

A - Arcandam

1541	A1	54 by 76	sf	Aries - sheep; coat of arms hanging from tree.
1541	A2	53 by 76	sf	Taurus - bull working bellows.
1541	A3	54 by 76	sf	Gemini - twins.
1541	A4	54 by 76	sf	Cancer - ten-legged lobster.
1541	A5	55 by 77	sf	Leo - lion.
1541	A6	54 by 76	sf	Virgo - naked woman with palm branch and jug.
1541	A7	54 by 77	sf	Libra - scales.
1541	A8	55 by 77	sf	Scorpio - eight-legged insect.
1541	A9	54 by 76	sf	Sagittarius - centaur with bow and arrow.
1541	A10	55 by 77	sf	Capricornus - goat.
1541	A11	54 by 77	sf	Aquarius - naked man spilling water.
1541	A12	55 by 77	sf	Pisces - two fish; shield on tree with initials RR = Richard Roussat.

AL - Alain de Lille

Undated	AL1	25 by 54	df	Two fires side by side.
	AL2	25 by 54	df	Black pig, centre; tufts of grass, left and right.
	AL3	25 by 54	df	Three trees, background; stream with three fish, foreground.
	AL4	25 by 54	df	Animal eating from bowl, left; man on horse holding dog, right.
	AL5	25 by 54	df	Group of various animals, left; lion, right.
	AL6	25 by 54	df	Fisherman, left, taking in line with fish on end.

- AL7 25 by 54 df Large fish, foreground;
two men and mast in water, background.
- AL8 25 by 54 df Dog (facing left) eating
from bowl.
- AL9 25 by 54 df Lambs, left; ewe, centre
and right.
- AL10 23 by 45 sf Sagittarius firing towards
left.
- AL11 25 by 54 df Bird, left; ship right.
- AL12 25 by 54 df Army, left; bird, right.
- AL13 25 by 54 df Cliff, left; bird falling
into water, right.
- AL14 25 by 54 df Man with hands raised,
left; animal, centre and right; trees
background.
- AL15 25 by 54 df House, left; cock on
perch, centre.
- AL16 25 by 54 df Two dragons (with faces
on ends of tails).
- AL17 25 by 54 df Man, left, sticking
spear into deer, right.
- AL18 25 by 54 df Bird, left; woman in
bed, centre and right.
- AL19 25 by 54 df Three long-necked birds,
the two on the left pecking at them-
selves.
- AL20 25 by 54 df Lion, centre, facing cubs,
right.
- AL21 25 by 54 df Naked body lying on
ground, crow pecking at the eyes.
- AL22 25 by 54 df Bird on nest on tree,
left; bird flying, right.
- AL23 25 by 54 df Woman, left; unicorn,
centre, being speared by man, right.
- AL24 25 by 54 df Deer, centre; fountain/
watermill(?), right.
- AL25 25 by 54 df "Fish" with four pairs
of legs.

- AL26 25 by 54 df Animal lying with feet
in air; three birds.
- AL27 25 by 54 df Hunter and hound; deer.
- AL28 25 by 54 df Tree - birds in nest.
- AL29 25 by 54 df Tree, left; bird with
another bird in its talons, centre.
- AL30 25 by 54 df Donkey, left and centre;
thistles, right.

Alb - Alberti

- 1536 Alb1 25 by 50 sf Hair-arrangement (blason
des cheveux).
- 1536 Alb2 25 by 50 sf Eyebrow (blason du
sourcil).
- 1536 Alb3 25 by 50 sf Eye (blason de l'oeil).
- 1536 Alb4 23 by 52 sf Tear-drop (blason de la
larme).
- 1536 Alb5 25 by 50 sf Ear (blason de l'oreille).
- 1536 Alb6 25 by 50 sf Mouth (blason de la
bouche).
- 1536 Alb7 25 by 50 sf Breast (blason du tetin).
- 1536 Alb8 25 by 52 sf Hand (blason de la main).
- 1536 Alb9 25 by 50 sf Thigh (blason de la
cuisse).

B - Boutillier

- Undated B1 58 by 53 sf Scholar at desk (inside
oval double filet).
- B2 94 by 76 sf Man, right, offering book
to king, right.

Be - Beowaldus

- 1543 Be1 32 by 53 sf Fire and battle, left background; two men kneeling before another, centre; animal being slaughtered in front of butcher's shop, right.
- 1543 Be2 32 by 53 sf Hay wagon, left, arriving at house, centre background; man, right; dog, centre foreground.
- 1543 Be3 32 by 53 sf Man, left, and man with cap in hand; man burning chaff, right; harvest scene, background.
- 1543 Be4 32 by 53 sf Man with shovel, left; man kneeling before another, right; men tending vine, background.
- 1543 Be5 32 by 53 sf Man at counter, left; men climbing from boat, right.
- 1543 Be6 32 by 53 sf Man behind table, centre; man, left, and two men, right, putting money on table.
- 1543 Be7 32 by 53 sf Two soldiers dragging man away, left centre; man behind table with money on it, and two others, right.
- 1543 Be8 32 by 53 sf Man in front of door, left, with man with sword, centre, on one knee before him; groups of people walking on path, right.
- 1543 Be9 32 by 53 sf Man hoeing, left; man/woman on bed, centre and right.
- 1543 Be10 32 by 53 sf Man being tied up by two soldiers, foreground; king and retinue eating, background; bearded man, right.

Bo - Bouchet

- 1539 Bo1 30 by 11 nf Man with pike facing left.
- 1539 Bo2 32 by 53 sf Archer on shore, left; man in ship, right.

- 1539 Bo3 27 by 10 nf Man with plumed hat and white sword.
- 1539 Bo4 29 by 10 nf Man walking towards right - hands in front.
- 1539 Bo5 30 by 10 nf Man in long robe facing left.
- 1539 Bo6 32 by 53 df Group of men around a woman being cut open on a table.
- 1539 Bo7 32 by 53 enclosing 7 by 21 sf King in long robe (NO fleurs de lys on robe) with full regalia, lying on tomb.
- 1539 Bo8 32 by 53 enclosing 8 by 28 sf King in armour lying on tomb (NO orb).
- 1539 Bo9 32 by 53 enclosing 7 by 20 sf Tomb with king kneeling at altar - drapes in background.
- 1539 Bo10 32 by 53 enclosing 8 by 28 sf Tomb - king in armour with orb in left hand; eagle arms.
- 1539 Bo11 32 by 53 enclosing 6 by 25 sf Tomb - king in long robe with fleurs de lys on it.
- 1539 Bo12 32 by 53 enclosing 8 by 26 sf Tomb - king in armour with orb; arms halved: fleurs de lys and eagle.
- 1539 Bo13 32 by 53 enclosing 8 by 29 sf Tomb - king kneeling at altar (NO drapes in background).

Br - Jean de Brie

- Undated Br1 32 by 53 sf Man and sheep, left; man putting spear through wolf's neck, right.

C - Corrozet

- 1536 C1 105 by 76 sf Funeral procession.
- 1536 C2 32 by 53 df Griffin, left; scholar at desk, centre; dog, right.

1536	C3	32 by 53 df Archway, left; woman, centre; vine, right.
1536	C4	32 by 53 sf Woman holding chest.
1536	C5	32 by 53 df Two women - the woman on the right has raised hands.
1536	C6	38 by 53 df Woman, left; man right; body, foreground.
1536	C7	32 by 53 sf Two men left (one in a long robe); man, centre; man going through door, right.
1539	C8	32 by 53 sf House.
1539	C9	32 by 53 sf Courtyard, with well.
1539	C10	32 by 53 sf Walled garden.
1539	C11	32 by 53 sf Three barrels in cellar.
1539	C12	32 by 53 sf Kitchen fire, with pot hanging in it.
1539	C13	32 by 53 sf Granary in a roof.
1539	C14	32 by 53 df Castle, left, naked woman standing by bed inside; naked and winged king, right, looking in through castle window.
1539	C15	32 by 53 sf Bed.
1539	C16	32 by 53 sf Chair with two objects on seat.
1539	C17	32 by 53 sf Bench with arms each end.
1539	C18	32 by 53 sf Table.
1539	C19	32 by 53 sf Cabinet on legs.
1539	C20	32 by 53 sf Chest.
1539	C21	32 by 53 sf Wooden stool.
1539	C22	32 by 53 sf Foot-stool with embroidered top.
1539	C23	32 by 53 sf Hand-brush.
1539	C24	32 by 53 sf Bag/box holding combs, etc.

1539	C25	32 by 53	sf	Mirror.
1539	C26	32 by 53	sf	Jewel cabinet.
1539	C27	32 by 53	sf	Stable.
1539	C28	32 by 53	sf	Small room/carrel for study.
1539	C29	32 by 53	sf	Painter painting naked woman, left; three naked women, right.
1539	C30	32 by 53	sf	Cupid (with bow, but no blindfold), left, man, right.
1539	C31	30 by 54	sf, sides; df, top and bottom.	Walled town - gatehouse towards left.
1539	C32	30 by 54	sf, sides; df, top and bottom.	Walled town - gatehouse, right centre.
1539	C33	30 by 54	sf, sides; df, top and bottom.	Town with river and boats in foreground; castle, right.
1539	C34	30 by 54	sf, sides; df, top and bottom.	Town - moated and walled; bridge, right centre.
1539	C35	30 by 54	sf, sides; df, top and bottom.	Castle and bridge, left; boats on river, right.
1539	C36	30 by 54	sf, sides; df, top and bottom.	Man and dog, foreground; river, middle-ground; house, background.
1540	C37	32 by 53	sf	Three men, left, two of them with cross-bows; target, right.
1540	C38	32 by 53	sf	Gnarled and bent tree (towers, left background).
1540	C39	32 by 53	sf	Man, right, throwing food to dog, left.
1540	C40	32 by 53	sf	Palm tree, left; man throwing stone, centre; house, right.
1540	C41	32 by 53	sf	Battle, left, woman stabbing boy, centre; castle, right.
1540	C42	32 by 53	sf	Tree with ivy growing over it.
1540	C43	32 by 53	sf	Palmtree, left; man pouring bucket of water on flames, centre; fire, right.

1540	C44	32 by 53 sf Woman lying, left, under tree, centre, with insects flying around; boy (?Cupid) with bow and branch, right.
1540	C45	32 by 53 sf Kitchen - crockery in bowl, left; oven, centre right.
1540	C46	32 by 53 sf King sitting by barrels, left; blindfolded woman (?Fortune) holding bowl, and a man, right.
1540	C47	32 by 53 sf Tree, left; man holding sword and flaming torch, centre; lightning, top right.
1540	C48	32 by 53 sf Cupid (no blindfold), left, firing arrow at woman with shield and down-pointed spear, right.
1540	C49	32 by 53 sf Naked man "on fire", left; woman holding branch, right.
1540	C50	32 by 53 sf Bush, left; man with winged right foot and crutch under left arm holding staff and bag, right.
1540	C51	32 by 53 sf Naked woman on horse.
1540	C52	32 by 53 sf Warrior with sword and shield, left; old scholar at desk, right.
1540	C53	32 by 53 sf Snail.
1540	C54	32 by 53 sf Man at table clearing away chessmen into a bag.
1540	C55	32 by 53 sf Man, centre, playing dice on table, left; fire, right.
1540	C56	32 by 53 sf Crocodile with lizard appearing out of its stomach.
1540	C57	32 by 53 sf Crown with snakes twined around it.
1540	C58	32 by 53 sf Man holding his left foot, left; woman right.
1540	C59	32 by 53 sf Sun shining on naked man, left; wind blowing on heavily wrapped man, right.
1540	C60	32 by 53 sf Man and woman (husband and wife), left; two women, right, of which the one nearest the centre is crowning the wife with laurel.

1540	C61	32 by 53 sf Tree and bird, left; bird hovering, centre, feeding young in nest built on water, right.
1540	C62	32 by 53 sf Stag with arrow through neck, left and centre; tree with bow hanging from it, and quiver, right.
1540	C63	32 by 53 sf Three men breaking arrows across their knees.
1540	C64	32 by 53 sf Man with crossbow, right, shooting bird over a river, left.
1540	C65	32 by 53 sf Sheep, left, scratching face of lion, right (house left background).
1540	C66	32 by 53 sf Snake/lizard wound round a sword (lake, trees, castle in background).
1540	C67	32 by 53 sf Seal on island.
1540	C68	32 by 53 sf Man holding seal.
1540	C69	32 by 53 df Woman wading in river carrying globe on her shoulder.
1540	C70	32 by 53 sf Man with sword, left; fire, right.
1540	C71	32 by 53 sf Cupid, right centre, throwing his blindfold into a fire, left centre.
1540	C72	32 by 53 sf Man with large fan, left; flower on plant, right foreground.
1540	C73	32 by 53 sf Two dogs, left, and seal, right centre, chasing rabbit, right.
1540	C74	32 by 53 df Man standing in water, centre; globe on a fire, right foreground.
1540	C75	32 by 53 sf Man with wheel on his back and carrying a staff incorporating a globe.
1540	C76	32 by 53 sf Man in front of rock, centre, finding a baby hidden in a horse's belly.
1540	C77	32 by 53 sf Tree, left; snakes/lizards attacking an elephant, centre and right.

1540	C78	32 by 53 sf Half-naked woman (Peace) sitting before small altar and holding bunch of branches.
1540	C79	32 by 53 df Cupid (no blindfold), holding flaming torch, left; woman, right.
1540	C80	32 by 53 df Man holding globe in his right hand and a pair of hands tied together in his left.
1540	C81	32 by 53 sf Man pouring a liquid from one urn to another.
1540	C82	32 by 53 sf Man pulling scorpion away from his leg.
1540	C83	32 by 53 sf Lantern on its side burning.
1540	C84	32 by 53 sf Fountain, foreground; trellis, background.
1540	C85	32 by 53 sf Candle burning in candlestick.
1540	C86	32 by 53 sf Burning broom.
1540	C87	32 by 53 sf Icarus falling from the sky.
1540	C88	32 by 53 sf Squirrel floating on a raft.
1540	C89	32 by 53 df King sitting at table, left; pillar, centre; king crouching in front of statue on pedestal, right.
1540	C90	32 by 53 sf Candle burning in candlestick placed on top of barrel.
1540	C91	32 by 53 df Naked woman, left; man, left centre, and woman, right, placing a wreath on a crippled nun, right centre.
1540	C92	32 by 53 sf Bird on nest, left; wind blowing from top right.
1540	C93	32 by 53 sf Candle burning in candlestick in a room full of moths.
1540	C94	32 by 53 df Woman standing and woman lying (Fortune), left; man tying negro slave to a tree, right.
1540	C95	32 by 53 sf Woman holding a branch in her right hand and a sword in her left.

1540	C96	32 by 53 df Man in long robe, left; man looking in mirror, right.
1540	C97	32 by 53 df Woman, left centre, dragging man, left, before judge with ass's ears, right centre; two women, right.
1540	C98	32 by 53 sf Naked woman, left centre, chasing birds, right.
1540	C99	32 by 53 sf Vine entwined round a dead tree.
1540	C100	32 by 53 sf Ring set with one stone.
1540	C101	32 by 53 df Old woman in sea, left; Fortune standing on her wheel and acting as the mast of a boat, centre.
1540	C102	32 by 53 df Man shearing sheep under leafy trees, left; ditto under bare trees, right.
1540	C103	32 by 53 df Group of men (one with a harp), left and centre, walking towards woman and man with another harp, right.
1540	C104	32 by 53 df Griffin, left, attacking lion, right.
1540	C105	32 by 53 df Ship, left, wrecked on rock, right.
1540	C106	32 by 53 df Crippled woman (?leper), centre, moving towards door, left; woman in doorway, right.
1540	C107	32 by 53 df Woman, left, chasing Cupid, right.
1540	C108	32 by 53 df Cupid on pedestal, left; woman (Virtue) on pedestal, right.
1540	C109	32 by 53 df Naked and winged man (Time) holding a cloud over the sun and moon with his left hand and a pair of scales in his left, and walking on wheels.
1540	C110	32 by 53 sf Skull with compass needle, above compass card.
1540	C111	32 by 53 sf Bird and snake, left; naked boy, centre.
1540	C112	32 by 53 sf Broken circle described with broken pair of compasses (landscape in background).

1540	C113	32 by 53 sf Horse kneeling on front legs,
1540	C114	32 by 53 sf Well, left; two women pouring water into barrels, right.
1540	C115	32 by 53 sf Naked woman standing on pedestal, spindle and slipper in background.
1540	C116	32 by 53 sf Woman holding pair of scales, in the pans of which a feather weighs more than a sceptre.
1540	C117	32 by 53 sf Naked boy holding balloon.
1540	C118	32 by 53 sf Man, centre, with his hands in two boxes; other people standing all round.

Ca - Cabosse

1541	Ca1	32 by 53 sf Annunciation - BVM, left; angel, right.
1541	Ca2	32 by 53 sf Christ, left; future disciples and fishing boat, right.
1541	Ca3	32 by 53 sf Sea, left; Christ, centre; disciples, right.
1541	Ca4	32 by 53 sf Town, left; Christ, centre; disciples, right.
1541	Ca5	32 by 53 sf Christ preaching, top left corner; congregation all round; town, top right.
1541	Ca6	32 by 53 sf BVM holding infant Christ, and another woman, centre; men all round (presentation in the temple).
1541	Ca7	32 by 53 sf Christ, left; man holding stone, right (?temptation in the wilderness).
1541	Ca8	32 by 53 sf Group of people, left background; Christ surrounded by ?priests, right.
1541	Ca9	32 by 53 sf Crucifixion - Christ about to have his side pierced by man on horse.

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|------|------|--|
| 1541 | Ca10 | 32 by 53 sf Christ kneeling, left; man and queue of people, centre; house, right. |
| 1541 | Ca11 | 32 by 53 sf Open door and Christ, left; ?high priests, centre and right (?Christ casting out money-lenders). |
| 1541 | Ca12 | 32 by 53 sf Town, left; woman kneeling, centre; Christ standing, right; men in background. |
| 1541 | Ca13 | 32 by 53 sf House, left; woman kneeling and two dogs centre; Christ standing, right. |
| 1541 | Ca14 | 32 by 53 sf St John the Baptist baptising Christ, left; Christ kneeling, dove over head, right. |
| 1541 | Ca15 | 32 by 53 sf Christ standing, man kneeling, centre; two men, left, two men, right. |
| 1541 | Ca16 | 32 by 53 sf ?BVM, right; group of men, centre; open door, left; figure hanging from tree, left background. |

Cat - Cato

- | | | |
|-------|---------------------|---|
| ?1543 | Cat1
(prob.1539) | 32 by 53 sf Woman giving kneeling and chained man a drink in a prison cell. |
| ?1543 | Cat2 | 32 by 53 sf Angel with sword, top left; man, centre, being attacked by lion, left, and dragon, right. |
| ?1543 | Cat3 | 32 by 53 sf Cart with men in it, left and centre; pillar; man, right. |
| ?1543 | Cat4 | 32 by 53 sf Archer, left; pillar; two men playing cards at table, right. |
| ?1543 | Cat5 | 32 by 53 sf Two men, left, one of them holding a rake; man coming through door, right. |
| ?1543 | Cat6 | 32 by 53 sf Naked woman and man by tower, left; man with sword following naked man, right. |

- ?1543 Cat7 32 by 53 sf Man with horns and woman, left; two women, centre; man and woman, right.
- ?1543 Cat8 32 by 53 sf ?Rock with window in it, left; man and dog, centre, being sent away by man with key, right.
- ?1543 Cat9 32 by 53 sf Man with a dog, carrying animal, left; man with stick in front of tower, right.
- ?1543 Cat10 32 by 53 sf Man with staff, left; BENEFICE (naked woman), left centre; IRE (naked woman with axe), centre; man with sword and shield, right centre; naked woman with staff, right.
- ?1543 Cat11 32 by 53 sf Man in bed with three men round him; woman in doorway, right.
- ?1543 Cat12 32 by 53 sf Man sewing, left; house, centre, man knocking on door of house, right.
- ?1543 Cat13 32 by 53 sf Man, left, peeping through door, centre, at man with treasure, right.
- ?1543 Cat14 32 by 53 sf Two men, one in doorway, left; three men, right.
- ?1543 Cat15 32 by 53 sf Two men, one with purse, left; pillar; naked man between two others; right.

Ce - Cebes

- 1543 Ce1 78 by 55 sf Old man with staff, left foreground; two men, right foreground; walled garden in background containing two further walled gardens.
- 1543 Ce2 32 by 53 sf Walled garden - gate, left centre, woman, naked child and group of men going through; old man on bench outside, right.
- 1543 Ce3 32 by 53 sf Walled garden - gate, left centre; group of people inside going towards woman holding cup, right.

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|------|------|--|
| 1543 | Ce4 | 32 by 53 sf Walled garden - gate, left; couples ?dancing inside. |
| 1543 | Ce5 | 32 by 53 sf Naked woman (Fortune) standing on orb, centre, holding ?purse and necklace; groups of men and women, left and right. |
| 1543 | Ce6 | 32 by 53 sf Walled garden - gate, left; couples standing and sitting inside; a further walled garden inside. |
| 1543 | Ce7 | 32 by 53 sf Man and winged woman, left foreground; walled garden and several people on raised ground, towards background. |
| 1543 | Ce8 | 32 by 53 sf Walled garden - gate, centre; three women inside; group of people going in; woman sitting outside, left. |
| 1543 | Ce9 | 32 by 53 sf Walled garden and groups of people, left background; men and women on rocks, right. |
| 1543 | Ce10 | 32 by 53 sf Walled garden - gate, left; men and women inside talking to woman sitting outside castle. |
| 1543 | Ce11 | 32 by 53 sf Group of men, left; two women, centre; four men with wreaths on their heads, right. |
| 1543 | Ce12 | 32 by 53 sf Group of men round table - two candles on table; pitchers in bowl, left foreground; men bringing in food from right. |
| 1543 | Ce13 | 32 by 53 sf Man with woman on his shoulders; pillars, background. |
| 1543 | Ce14 | 32 by 53 sf Horse drawing cart, left and centre; donkey, right. |

Ch - Chastelaine du Vergier

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| Undated | Ch1 | 32 by 53 sf Two men, left; lady, right - vine, background. |
| | Ch2 | 32 by 53 sf Man and woman, left, approaching woman, right. |

- Ch3 32 by 53 sf Couple in front of rose trees.
- Ch4 32 by 53 sf Man running in through arch from left; two men standing, right.

Col - Columella

- Undated Col1 53 by 31 nf Piece of equipment incorporating crossed timbers with a plumb line.
- Col2 71 by 11 nf Knife ("serpette") of vine grower.

Cu - Cuzzi

- (1537) Cu1 58 by 44 nf Shield - three fleurs de lys, diagonal bar; Cardinal's hat above; tassels, sides and bottom.
- (1537) Cu2 52 by 38 nf Shield - three fleurs de lys, diagonal bar; crown above; girdle and shells at sides; St George and dragon, below.
- (1537) Cu3 32 by 53 sf Two women, left; window, 1538 centre; woman and man, right.
- (1536) Cu4 38 by 53 df Cupid, left, firing arrow 1537 at naked woman, right.
- (1536) Cu5 32 by 53 df Woman seated at table, 1537 left; man coming in, right.
- (1537) Cu6 32 by 53 sf Two figures lying, left; 1538 mirror, centre; man in long robe, right.
- (1537) Cu7 32 by 53 sf Three men, left - one 1538 bowing; two women, centre - one curtsying; two women, right.
- (1537) Cu8 32 by 53 sf Two women, one of them 1538 with a dog, left; woman and man, right.
- (1537) Cu9 32 by 53 sf Man, left; two men, right 1543 - one carrying bundle. (Probably used earlier in 1539 Cato)

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| (1536) | Cu10 | 32 by 53 sf Two women, left, in front of window; man by pillar, right. |
| (1537)
1538 | Cu11 | 32 by 53 sf King and men at table, left and centre; servant with tray, right. |
| (1536)
1537 | Cu12 | 32 by 53 df Woman, left; man with finger in air, right. |
| (1536)
1537 | Cu13 | 32 by 53 sf Two figures by stream, left; naked woman, right, chasing Cupid through window, centre. |
| (1537)
1538 | Cu14 | 32 by 53 sf Two women, left; kneeling queen, centre; king, right, with two others, one of whom has long axe. |
| (1537) | Cu15 | 32 by 53 sf Two men under arch - the man on left has plumed hat. |
| (1537)
1538 | Cu16 | 32 by 53 sf Group of ?priests, left; king and two men, right. |
| (1536)
1537 | Cu17 | 38 by 53 df Man on chair, centre; two men each side. |
| (1537)
1538 | Cu18 | 32 by 53 sf Small prince, right centre, surrounded by people. |
| 1537 | Cu19 | 38 by 53 df Queen on throne, centre; two women, left; three women, right. |
| (1536)
1538 | Cu20 | 32 by 53 sf Man kneeling, left; couple, centre; woman, right. |
| (1537) | Cu21 | 32 by 53 df Woman on throne and two maids, left; kneeling woman and two others, right. |

D - Dupont

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| 1538 | D1 | 32 by 53 sf Man holding bird under tree, left; man holding ?book and tearing his hair, right. |
| 1538 | D2 | 32 by 53 sf Man, left, being approached by two others, right. |
| 1538 | D3 | 32 by 53 sf Group of five women. |

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| 1538 | D4 | 32 by 53 sf Group of five women - the one on right spinning at wheel. |
| 1538 | D5 | 32 by 53 sf Rose tree, left; man, centre. |
| 1538 | D6 | 32 by 53 sf Four men - the two in centre have plumed hats; the one centre right has back to reader. |
| 1538 | D7 | 32 by 53 sf Man reading with another man behind, left; four women approaching from right, centre and right. |
| 1538 | D8 | 32 by 53 sf Man, left, arguing with three women and a dog, centre and right. |
| 1538 | D9 | 32 by 53 sf Mirror, left; woman having her hair combed by maid, centre; another maid with bottle, right. Cf. 056. |
| 1538 | D10 | 32 by 53 sf Woman between two men dancing, left; man playing flute, right. |
| 1538 | D11 | 32 by 53 df Swan, left; tomb, centre; three women changing into trees, right. |
| 1538 | D12 | 32 by 53 sf King on throne, left; bow and arrows, centre; man on knees, right. |
| 1538 | D13 | 32 by 53 sf Three men, left; woman, centre; poet on throne with dog at his feet, right. |
| 1538 | D14 | 32 by 53 sf Couple, left, tugging at swaddled baby; man coming in, right. |
| 1538 | D15 | 32 by 53 df Couple, left; couple, centre; woman changing into cow, right. |
| 1538 | D16 | 32 by 53 sf Naked woman holding cloth, bridle and feather. |
| (1536)
1538 | D17 | 32 by 53 df Woman comforting daughter, another woman, left; four other girls, left. |
| 1538 | D18 | 32 by 53 sf Three men and a woman, left; doorway, right. |
| 1538 | D19 | 32 by 53 sf Two men, left, running towards two women, right. |
| 1538 | D20 | 32 by 53 sf Man and boy, left; two women, centre; two men and tower, right. |

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| 1538 | D21 | 32 by 53 sf Bridegroom with ring, priest, bride, left and centre; two men, right. |
| 1538 | D22 | 32 by 53 sf Man and woman, left; man about to strike woman, right. |
| 1538 | D23 | 32 by 53 sf Woman, left; four men, right. |
| 1538 | D24 | 32 by 53 sf Woman holding branch, left; shield on ground and snake, right. |
| 1538 | D25 | 32 by 53 df Cart drawn by black horse, left; black monster attacking one of three women, right. |
| (1536)
1538 | D26 | 32 by 53 sf Man with lamp, left, standing over man on bed, centre. |
| 1540 | D27 | 32 by 53 sf Three women with spindles. |
| 1540 | D28 | 32 by 53 sf Stag, left; skeleton, naked man and woman's head, centre; naked woman holding apple, right (Adam and Eve in garden). |
| 1540 | D29 | 32 by 53 sf Man in bed, left; pillar; man and woman, right. |

Doc - La doctrine des chrestiens

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| 1543 | Doc1 | 32 by 53 sf Egyptians drowning in Red Sea. |
| 1543 | Doc2 | 32 by 53 sf Priests, left; children, centre, in front of Christ, right. |
| 1543 | Doc3 | 32 by 53 sf Saint at desk, left; scribe at desk, right background. |
| 1543 | Doc4 | 32 by 53 sf Christ in temple surrounded by priests. |
| 1543 | Doc5 | 32 by 53 sf Christ sitting, left, arguing with two priests standing right. |
| 1543 | Doc6 | 32 by 53 sf Christ standing, centre, between two soldiers; men seated all round. |
| 1543 | Doc7 | 32 by 53 sf DEVS in cloud, top left; saint and bird in remainder of cut. |

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| 1543 | Doc8 | 32 by 53 sf Christ on steps, left, preaching to men all round. |
| 1543 | Doc9 | 32 by 53 sf Men handing money over counter, left; ships, centre background; Christ, right. |
| 1543 | Doc10 | 32 by 53 sf Two priests, left; man, centre, walking towards Christ, right. |
| 1543 | Doc11 | 32 by 53 sf Group of men, another man with lamp on hill, left background; Christ with group of men, right. |
| 1543 | Doc12 | sf Christ, left being approached by three men, centre, from boat, right; table extreme left; shepherd and sheep, top left. |
| 1543 | Doc13 | 32 by 53 sf God, Christ and Holy Spirit holding triangle. |
| 1543 | Doc14 | 32 by 53 sf Two wheels, left; God, centre; symbols of the four evangelists, right. |
| 1543 | Doc15 | 32 by 53 sf Christ, centre; kneeling groups each side. |
| 1543 | Doc16 | 32 by 53 sf Nativity - Christ, BVM and Joseph in stable. |
| 1543 | Doc17 | 32 by 53 sf Christ on "bridge", right, before high priests. |
| 1543 | Doc18 | 32 by 53 sf Christ being nailed to cross. |
| 1543 | Doc19 | 32 by 53 sf Three crosses at Calvary. |
| 1543 | Doc20 | 32 by 53 sf Christ being placed in sepulchre. |
| 1543 | Doc21 | 32 by 53 sf Descent into hell. |
| 1543 | Doc22 | 32 by 53 sf Christ rising from dead - Christ on bright cloud, top; sleeping guards by open tomb, bottom. |
| 1543 | Doc23 | 32 by 53 sf Disciples watching ascension. |
| 1543 | Doc24 | 32 by 53 sf Christ in glory next to God (on God's left!). |

- 1543 Doc25 32 by 53 sf BVM with Christ-child in temple - dove of Holy Spirit over her head; people all round.
- 1543 Doc26 55 by 65 df Exterior of church.
- 1543 Doc27 32 by 53 sf Man distributing gifts to poor.

DS - Du Saix (Descriptions of the DS cuts from the Esperon of 1539 are found at the end, even though they probably date from the same time as the Seconde partie de l'esperon, 1538.)

- 1538 DS1 32 by 53 sf Man writing at table and small page, left; man coming in, centre; man in doorway, right.
- 1538 DS2 32 by 53 sf Man in doorway, left; man, left centre, talking to two men, right, one of whom is in a long robe.
- 1538 DS3 32 by 53 sf Man, left, ?selling cloth to man, centre; man with bag, right.
- 1538 DS4 32 by 53 sf King on throne, left; judgement of Paris, centre; grotesque figure, right.
- (1536) DS5 32 by 53 sf Two women, left; three
1538 men and two children, right.
- 1538 DS6 32 by 53 sf Naked man blowing horn, left; woman with lamp, man's bust on pedestal, centre; woman and child, right.
- 1538 DS7 32 by 53 sf Woman and man by fountain, left; pillar; man running towards another, right.
- 1538 DS8 32 by 53 sf Naked man at anvil, left; naked man with winged head and heels, centre; winged naked woman and Cupid, right.
- 1538 DS9 32 by 53 sf Woman in bed, left, with maid behind and child in front of bed; king and two others, right.
- (1536) DS10 32 by 53 sf Two women and a man, left;
1538 another man, right.

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| 1538 | DS11 | 32 by 53 sf | Man raising hat to king, left; pillar; couple in bed, and another man, right. |
| 1538 | DS12 | 32 by 53 df | Man in pulpit, left; six people and a child in congregation, centre and right. |
| 1538 | DS13 | 32 by 53 sf | Man in wattle enclosure, left; man in garden, right; birds flying between them. |
| 1538 | DS14 | 32 by 53 sf | Man with hat raised, left; man with sceptre in his left hand, centre; man, right. |
| 1539 | DS15 | 32 by 53 df | Warrior on pedestal, left; man, centre, with sword raised against Cupid, right. |
| 1539 | DS16 | 32 by 53 df | Three men, one of them with an axe, left; tree with headless body hanging from it, right - other bodies in background. |
| 1539 | DS17 | 32 by 53 sf | Woman with spindle on shore, left; three men on ship, right. |
| 1539 | DS18 | 32 by 53 df | Man with harp, left; man with ass's ears, centre; centaur/satyr playing shawm, right. |

DuC - Du Clerc

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| 1544 | DuC1 | 31 by 7 nf | Three flowers (?thistles). |
| 1544 | DuC2 | 31 by 8 nf | Right-hand end of building. |
| 1544 | DuC3 | 31 by 8 nf | Branch in ground, snake round it, two birds on it and one bird above. |
| 1544 | DuC4 | 28 by 10 nf | Woman facing half-left, her right hand holding skirts and her left hand pointing left. |
| 1544 | DuC5 | 31 by 7 nf | Round tower. |

E - Aesop

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| 1542 | E1 | 32 by 53 sf Cock finding jewel. |
| 1542 | E2 | 32 by 53 sf Lamb, left, and wolf, right, drinking from stream. |
| 1542 | E3 | 32 by 53 sf Hawk dropping rat in water, left; frog with legs tied, right. |
| 1542 | E4 | 32 by 53 sf Dog on plank with meat in mouth looking at its reflection in water. |
| 1542 | E5 | 32 by 53 sf Cow, left; sheep, centre; lion, right; dead deer, foreground. |
| 1542 | E6 | 32 by 53 sf Fox, left; crane, right. |
| 1542 | E7 | 32 by 53 sf Snake, left, being beaten by man with axe, right. |
| 1542 | E8 | 32 by 53 sf Donkey, left; wild pig, right. |
| 1542 | E9 | 32 by 53 sf Man with candle and jug, left; two rats eating, right. |
| 1542 | E10 | 32 by 53 sf Eagle dropping oyster on a rock. |
| 1542 | E11 | 32 by 53 sf Crow dropping cheese to fox. |
| 1542 | E12 | 32 by 53 sf Pig, left; lion being kicked by donkey, centre; cow, right. |
| 1542 | E13 | 32 by 53 sf Two men goading donkey, left; man with dog on lap, right. |
| 1542 | E14 | 32 by 53 sf Rat, right, releasing lion from net, left. |
| 1542 | E15 | 32 by 53 sf Two birds on a bed. |
| 1542 | E16 | 32 by 53 sf Man sowing seed, surrounded by birds. |
| 1542 | E17 | 32 by 53 sf Frogs in water, one of them being carried off by bird, right; prince in cloud, top centre. |
| 1542 | E18 | 32 by 53 sf Two large birds attacking smaller ones. |
| 1542 | E19 | 32 by 53 sf Wolf, left; sow with piglets, right. |

1542	E20	32 by 53 sf Three men, left; rat coming out of rock, centre; three men, right.
1542	E21	32 by 53 sf Deer, left, being chased by hound.
1542	E22	32 by 53 sf Hares coming from trees, left; frogs, right.
1542	E23	32 by 53 sf Nanny goat on hill, left background; wolf, left; kid in stable, right.
1542	E24	32 by 53 sf Sheep and deer, left; wolf, right.
1542	E25	32 by 53 sf Man coming through door, left, to beat snake, centre; man and snake, right background.
1542	E26	32 by 53 sf Fox, left; stork, right.
1542	E27	32 by 53 sf Wolf holding human head.
1542	E28	32 by 53 sf Peacock, centre, being attacked by other birds.
1542	E29	32 by 53 sf Ant in bottom of hollow tree, left; fly, right.
1542	E30	32 by 53 sf Bull, left; frog, right.
1542	E31	32 by 53 sf Lion, left, being kicked by horse, right.
1542	E32	32 by 53 sf Warhorse, left; saddled mule/pony, right.
1542	E33	32 by 53 sf Deer, lion, unicorn, dog, bat, etc., left; various birds, right.
1542	E34	32 by 53 sf Fox and hounds, left; man killing wolf, right.
1542	E35	32 by 53 sf Deer caught by hounds, left; deer looking into fountain, right.
1542	E36	32 by 53 sf Snake with file.
1542	E37	32 by 53 sf Sheep, left; wolves, right.
1542	E38	32 by 53 sf Woodcutter in forest.

1542	E39	32 by 53 sf	Naked man lying on ground.
1542	E40	32 by 53 sf	Fox, left; monkey, right.
1542	E41	32 by 53 sf	Oxen at manger, left; man, centre, pushing away deer, right.
1542	E42	32 by 53 sf	Cook at table, left; two boys, right.
1542	E43	32 by 53 sf	Dog outside butcher's shop.
1542	E44	32 by 53 sf	Dog, left; sheep with bird on back, centre.
1542	E45	32 by 53 sf	Sheep and goat, left; wolf, right.
1542	E46	32 by 53 sf	Cat chasing mouse, left; man, naked woman, Cupid, right.
1542	E47	32 by 53 sf	Horse and packhorse, left; man leading packhorse, right.
1542	E48	32 by 53 sf	Coalman and packhorse, left; man with white sheet, right.
1542	E49	32 by 53 sf	Man, left, being bitten in ankle by snake; bird in tree by net, right.
1542	E50	32 by 53 sf	Three men, one of them with a trumpet, by gaol.
1542	E51	32 by 53 sf	Dog, left; wolf, right.
1542	E52	32 by 53 sf	Dogs, left; man about to kill pig, right.
1542	E53	32 by 53 sf	Fox, left; lion, right.
1542	E54	32 by 53 sf	Fox, centre, setting fire to tree with eagle in it.
1542	E55	32 by 53 sf	Storks flying away from nest, left; man sleeping, right.
1542	E56	32 by 53 sf	Cat with chicken in its mouth.
1542	E57	32 by 53 sf	Dog in manger, left, bull, right.
1542	E58	32 by 53 sf	Bird in tree, left; peacock, centre; woman, right.

1542	E59	32 by 53 sf Animal catching mice in chest.
1542	E60	32 by 53 sf Man holding net being bitten by ant, left; dove in tree and ant in stream, right.
1542	E61	32 by 53 sf Peacock with tail spread out standing amid crowd of birds.
1542	E62	32 by 53 sf Donkey, left; fox and dead deer, centre; lion, right.
1542	E63	32 by 53 sf Man, left, whipping donkey, centre; god in clouds, right.
1542	E64	32 by 53 sf Woman with stick, left; two women one about to kill chicken, right.
1542	E65	32 by 53 sf Hawk killing smaller birds inside building.
1542	E66	32 by 53 sf Eagle with lamb in beak, left; man pulling crow off sheep, right.
1542	E67	32 by 53 sf Bird trap, left; man holding bird, right.
1542	E68	32 by 53 sf Fox, left, looking at goat down a well.
1542	E69	32 by 53 sf Foxes crowding round another fox without tail.
1542	E70	32 by 53 sf Man with horn and staff, left, chasing fox with two hounds.
1542	E71	32 by 53 sf Partridge in cage with two cocks.
1542	E72	32 by 53 sf Tree with fox in it, left; man with axe, centre; two huntsmen, right.
1542	E73	32 by 53 sf Man, left, with cudgel, breaking statue, right.
1542	E74	32 by 53 sf Deer, left, being chased by man on horse, right.
1542	E75	32 by 53 sf Man dropping dog from window, left; dog in doorway, right.
1542	E76	32 by 53 sf Woodcutters, left; man in bed, right.

1542	E77	32 by 53 sf Man with pack, left; image of death, right.
1542	E78	32 by 53 sf Bullrush growing in water, left; fallen tree, right.
1542	E79	32 by 53 sf Cow, left; man about to kill cow , right; altar, centre background.
1542	E80	32 by 53 sf Fortune holding wheel, left; youth lying on parapet of well, right.
1542	E81	32 by 53 sf Bear, left, looking at man's body, foreground; man in tree, right.
1542	E82	32 by 53 sf Horses rearing, left; horse in stable, right.
1542	E83	32 by 53 sf Three men, left; wolf carrying off sheep, right.
1542	E84	32 by 53 sf Two men coming from door, left; two men talking, centre; group of men, right.
1542	E85	32 by 53 sf Fly, left; Jupiter in clouds, right.
1542	E86	32 by 53 sf Bird on ground, left; child, right.
1542	E87	32 by 53 sf Woman cutting hen's throat.
1542	E88	32 by 53 sf Man killing lion on statue, left; real lion killing real man, right.
1542	E89	32 by 53 sf Man holding bird, left; bird trap and bird fixed to it, right.
1542	E90	32 by 53 sf Tortoise, left; hare, right.
1542	E91	32 by 53 sf Man working at forge.
1542	E92	32 by 53 sf Two men and two hounds, left; "castor" at bay, right.
1542	E93	32 by 53 sf Serpent, left; Jupiter on cloud, right.
1542	E94	32 by 53 sf Monkey, left; mother monkey holding baby, right.

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| 1542 | E95 | 32 by 53 sf Ant, left; cricket, right. |
| 1542 | E96 | 32 by 53 sf Doorway, left; two women cutting man's hair, right. |
| 1544 | E97 | 32 by 53 sf Sheep, dog, two birds, left; wolf, right. |

F - Ficino

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| 1541 | F1 | 32 by 53 sf Helmet and arrows on pedestal, left; Cupid and woman, each with hand on wreath; woman with spear; man seated, holding snake, right. |
| 1541 | F2 | 32 by 53 sf Winged woman, left, putting wreath on naked man, centre, who is having armour put on by two women, right. |
| 1541 | F3 | 32 by 53 sf Cupid, sitting left; man approaching, right. |

G - Gringore

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| 1538 | G1 | 32 by 53 sf Woman and daughter, kneeling, left; king on throne, centre; priest, right; body on floor, foreground. |
| 1538 | G2 | 32 by 53 sf Kneeling man with hands bound and woman, left; man on throne, centre; woman (?nun), right. |
| 1538 | G3 | 32 by 53 sf King on throne, left, with gibbet in background; four men, right. |
| 1538 | G4 | 32 by 53 sf Man and kneeling man with sword, left; pillar; king and queen with assassin, right. |
| 1538 | G5 | 32 by 53 sf King on throne, left; man being thrown from rock, right. |
| 1538 | G6 | 32 by 53 sf Group of men, left; man about to cut a 'mal's throat, centre; two kings and Pope, right. |
| 1538 | G7 | 32 by 53 sf King and retinue, left; man on horse about to ride through fire, right. |

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| 1538 | G8 | 32 by 53 sf King with sword behind curtain, left; seven men (?beggars) round table, centre and right. |
| 1538 | G9 | 32 by 53 sf Two men by stream, left, with wolf further upstream; man in doorway, centre; pillar; man and priest in chapel, right. |
| 1538 | G10 | 32 by 53 sf Man, left; king on throne with boy on lap, centre, giving purse to kneeling man, right; woman, extreme right. |
| 1538 | G11 | 32 by 53 sf King and retinue talking to man in window, left; pillar, coronation scene, right. |
| 1538 | G12 | 32 by 53 sf Two men on horseback, left; castle under siege, centre; burning ship, right. |
| 1538 | G13 | 32 by 53 sf King on throne in doorway, left; men on cart being drawn in from right by two horses. |
| 1538 | G14 | 32 by 53 sf King lying, right foreground, tended by three women; two men, left background; two men, centre background. |
| 1538 | G15 | 32 by 53 sf Man coming through door, left, towards three other men; pillar; three men, right - one of them taking something from another's eye. |
| 1538 | G16 | 32 by 53 sf Man kneeling before statue of woman, and a woman holding a child, left; woman and man, right, with devil in sky. |
| 1538 | G17 | 32 by 53 sf Two headless bodies lying in bed, left; pillar; man with two severed heads over plate, right. |
| 1538 | G18 | 32 by 53 sf Three women hanging from tree, left; two men with branches, right. |
| 1538 | G19 | 32 by 53 sf King on throne, left; fire on floor, table, bird on windowsill, centre; man in long robe and door, right. |
| 1538 | G20 | 32 by 53 sf King, left; smith at anvil, centre; man about to be beheaded, right background. |

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| 1538 | G21 | 32 by 53 sf Naked man tied to tree, left, with arrows stuck in him; man, centre; men with bows, right. |
| 1538 | G22 | 32 by 53 sf King on throne, left, and man drinking; fire and ship in window, centre; five men around table, right. |
| 1538 | G23 | 32 by 53 sf King and three men, left; pillar; woman on pedestal and man with walking stick, right. |

H - Helisenne de Crenne

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| 1538 | H1 | 32 by 53 sf Naked woman riding over sea on four horses, centre; Cupid, centre right. |
| (1538) | H2 | 31 by 8 nf Palm tree. |
| (1538) | H3 | 31 by 7 nf Staff with branches and buds sprouting. |
| 1538 | H4 | 32 by 53 sf Woman holding book. |
| 1538 | H5 | 32 by 53 sf House, left - man knocking at door, couple inside; man with sword, centre; woman being burned and stoned, right. |
| 1538 | H6 | 32 by 53 sf Woman (Lucretia) stabbing herself, centre; temple, left. |
| (1538) | H7 | 32 by 53 sf Monk, left; woman, right. |
| (1538)
1542 | H8 | 32 by 53 sf Man, left, handing note to woman, right - both standing. |
| 1538 | H9 | 32 by 53 sf Couple seated - the man (on right) playing lute. |
| (1538)
1540 | H10 | 32 by 53 sf Woman, right, removing blindfold from Cupid, centre. |
| 1538 | H11 | 32 by 53 sf Naked king, left; woman on knees before him; fountain, centre; judgement of Paris, right. |
| (1538)
1539 | H12 | 32 by 53 df Two knights fighting with swords - a horse each side. |

(1538) 1541	H13	32 by 53 sf Two men, left; archway, centre background; man, right.
1538	H14	32 by 53 sf Man, left, pleading with four others, right.
1538	H15	32 by 53 sf Four "compartments", left; three men under doorway, centre; king, queen, etc., right.
(1538) 1539	H16	32 by 53 df Death of Aëteon - Diana, left; Aëteon changing into stag, right; stag being chased by hounds, centre.
(1538) 1539	H17	32 by 53 df King on bed, left; pillar; two women, centre; pillar, ship, right.
1538	H18	32 by 53 sf Two men blowing horns, left; two horsemen, right; embattled town, left background.
1538	H19	32 by 53 df Knight on horseback, left, striking another, right, with lance; fountain, centre background.
(1538) 1539	H20	32 by 53 sf Ship, left; man on cliff edge, left centre; three men, right - one with pike and one with hoe.
1538	H21	32 by 53 sf Woman, left, with arrow in breast; Cupid, centre; man, right.
(1538) 1539	H22	32 by 53 df Battle scene - knight, left, unorsing another, right, with lance.
(1538) 1539	H23	32 by 53 df Battle scene - horsemen, swords only; severed head and broken sword, bottom left.
1538	H24	32 by 53 sf Man tending cannon, bottom left and centre; two men, top centre; army led by fifer and drummer, right.
1538	H25	32 by 53 sf King with sceptre, left; dead man, centre; man hanging from tree over pig, right.
1538	H26	32 by 53 df Two men fighting on foot - swords and shields.
1538	H27	32 by 53 sf Man, woman and child at table, left; pillar; man swimming to ship, right.

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| 1538 | H28 | 32 by 53 sf King surrounded by men, one of them on knee, left; pillar; men with picks round tower, right. |
| 1538 | H29 | 32 by 53 sf King on throne, right; Queen on knees, right centre; woman standing, left centre; others all round. |
| 1538 | H30 | 32 by 53 df Man on knees, and horse, left; fountain, centre; man right. |
| 1538 | H31 | 32 by 53 sf Woman, left centre, approaching man with winged staff and helmet. |
| 1538 | H32 | 32 by 53 sf Ship, left; man on cliff, left centre; man on horseback, right centre; lady in tower, right. |
| 1538 | H33 | 32 by 53 df Couple, left; couple in cloud, top right. |
| 1538 | H34 | 32 by 53 sf Two men, left; king and three other men, right - three birds overhead. |
| (1538)
1539 | H35 | 32 by 53 sf Cupid on pedestal, centre, crowning man, left, and woman, right. |
| 1538 | H36 | 32 by 53 sf Three dogs sniffing at ?porcupine. |
| 1538 | H37 | 32 by 53 sf Man, left; woman, centre; man with feathered hat, right - all in front of wide window; tower, centre background. |
| 1538 | H38 | 32 by 53 sf Three men and one woman, "suspended from strings". |
| 1538 | H39 | 32 by 53 sf Man holding bird, left; woman and birdcage, centre; man, right. |
| (1538)
1539 | H40 | 32 by 53 sf Man playing lyre, left; naked woman with cloth, centre; couple under arch and sphinx, right. |
| 1538 | H41 | 32 by 53 sf Altar with fire, left; woman with snakes, centre left; woman with branch, centre right; man stepping from pedestal, right. |

Ha - Habert

- 1541 Ha1 32 by 53 sf Man selling something to another man, centre; man holding bag, right.
- 1541 Ha2 32 by 53 sf Judge in chair, centre; two men, left, one with crook, saying BEE BEE; another man, right.

J - Justinus

- 1538 J1 32 by 53 df Woman, left; horseman, centre; king and weeping queen, right.
- 1538 J2 32 by 53 sf Man and woman playing chess, left; man being put on gibbet and nun in front of chapel, right.
- 1540 J3 32 by 53 sf Poet on throne, right, with ?Cupid with tablet at feet; large bird with King in talons, top left; three women and town on cloud, top centre.

L - Lemaire de Belges

- 1545 L1 32 by 53 sf Man at desk, left, lecturing to six students on benches, right.

LaB - La Borderie

- 1542 LaB1 32 by 53 nf Lady holding flower.

LaP - La Perrière

- Undated LaP1 55 by 55 sf Janus-faced man, key in left hand, staff with sun on it in right hand.
- LaP2 55 by 55 sf Bacchus, left and naked woman, right, holding woman in net, centre.

- LaP3 55 by 55 sf Man scraping lion's back with razor.
- LaP4 55 by 55 sf Man with scourge, left; table with dish with insects in it, centre.
- LaP5 55 by 55 sf Man in tennis court.
- LaP6 55 by 55 sf Four masks.
- LaP7 55 by 55 sf Man, right, putting point of sword in fire, left.
- LaP8 55 by 55 sf Man with chest cut open, sitting on bench.
- LaP9 55 by 55 sf Man in cloak trying on ring.
- LaP10 55 by 55 sf Man sitting at table with scales and weights.
- LaP11 55 by 55 sf Man with staff, left, putting out right hand to another man, right.
- LaP12 55 by 55 sf Man with sword, left; old man warming hands, right.
- LaP13 55 by 55 sf Donkey standing on two cushions.
- LaP14 55 by 55 sf Woman holding scales - pair of clasped hands in one pan, feather in other.
- LaP15 55 by 55 sf Man painting female nude.
- LaP16 55 by 55 sf Headless female naked body, holding palm branch.
- LaP17 55 by 55 sf Pig, left; man pouring liquid from jug, right.
- LaP18 55 by 55 sf Naked woman holding key.
- LaP19 55 by 55 sf Rose bush.
- LaP20 55 by 55 sf Naked winged woman holding sail (i.e. Fortune?) leading naked, blindfolded man into a pit.
- LaP21 55 by 55 sf Man fighting insects with sword.

- LaP22 55 by 55 sf King with sceptre with
dog and lion on lead.
- LaP23 55 by 55 sf Man catching lobster in net.
- LaP24 55 by 55 sf Pig with ring in nose in
front of house.
- LaP25 55 by 55 sf Man drawing bow with no
arrow in it.
- LaP26 55 by 55 sf Battle scene.
- LaP27 55 by 55 sf Chess-board; two players, the
one on right putting chess-men into a bag.
- LaP28 55 by 55 sf Tortoise, bottom; insects,
top.
- LaP29 55 by 55 sf Naked, winged woman hold-
ing castle, left; man lying right with
net containing sword, mitre, cardinal's
hat and cord, castle.
- La30 55 by 55 sf Rose-tree, left; man, right.
- La31 55 by 55 sf Man breaking sword on anvil.
- LaP32 55 by 55 sf Eagle, bottom; insects, top.
- LaP33 55 by 55 sf Man striking rock with razor.
- LaP34 55 by 55 sf Bird falling from tree, left;
larger bird in tree, centre.
- LaP35 55 by 55 af Man in centre of maze;
representations of the four elements in
corners.
- LaP36 55 by 55 sf Man catching three blowing
cherubs' heads in a net.
- LaP37 55 by 55 sf Woman looking at herself
in mirror.
- LaP38 55 by 55 sf Bird cage on table.
- LaP39 55 by 55 sf Army of lions led by deer,
left; army of deer led by lion, right.
- LaP40 55 by 55 sf King pouring liquid into a
bowl, right; three bodies hanging from
gibbet, left background.
- LaP41 55 by 55 sf Two men playing tennis.

- LaP42 55 by 55 sf Monkeys playing with donkey.
- LaP43 55 by 55 sf Galley being rowed against the wind.
- LaP44 55 by 55 sf Man standing in stream with two eels in hand.
- LaP45 55 by 55 sf Four birds (?crows) surrounding dead man.
- LaP46 55 by 55 sf Man, right, feeding bone to donkey, and grass to dog.
- LaP47 55 by 55 sf Mother monkey with its baby.
- LaP48 55 by 55 sf Bacchus holding cup and sceptre.
- LaP49 55 by 55 sf Interior of room; spider's web, top right.
- LaP50 55 by 55 sf Woman bringing cup to man on bed.
- LaP51 55 by 55 sf Man using winged staff to strike tortoise.
- LaP52 55 by 55 sf Eagle with arrow through its breast.
- LaP53 55 by 55 sf Man touching spot on his cheek and looking in mirror.
- LaP54 55 by 55 sf Man, right, with birds trapped in net, bottom left; more birds in air, top left.
- LaP55 55 by 55 sf Jester and cleric plaiting horse's tail.
- LaP56 55 by 55 sf Large black bird swallowing worm.
- LaP57 55 by 55 sf Warrior pouring liquid from one jug to another.
- LaP58 55 by 55 sf Man, right, leading lion on leash.
- LaP59 55 by 55 sf Two men playing chess, foreground; house burning, left background.
- LaP60 55 by 55 sf Man behind large mask, left, taunting lion, right.

- LaP61 55 by 55 sf Two dogs, bottom left;
rabbit, top right.
- LaP62 55 by 55 sf Cupid playing lute, left;
donkey dancing on hind legs, right.
- LaP63 55 by 55 sf Naked woman holding razor
- half her hair shaved off.
- LaP64 55 by 55 sf Man with large head.
- LaP65 55 by 55 sf Town, left; tree, centre;
dead tree, right.
- LaP66 55 by 55 sf Man, left; man, centre,
paying money to man in long robe, right.
- LaP67 55 by 55 sf Five hammers beating on
table on tree-stump.
- LaP68 55 by 55 sf Woman holding tray with
clock on it.
- LaP69 55 by 55 sf Single-humped camel.
- LaP70 55 by 55 sf Heavily laden man swimming.
- LaP71 55 by 55 sf Man beneath winged clock.
- LaP72 55 by 55 sf Sun shining on crooked
fruit-tree.
- LaP73 55 by 55 sf Man with plate in right
hand and heart in left hand.
- LaP74 55 by 55 sf Warrior pouring liquid
from jug into cauldron.
- LaP75 55 by 55 sf Lion hanging from gibbet,
left; two lions, bottom right.
- LaP76 55 by 55 sf Man behind table with cards
and dice on it, centre; man walking
away, left.
- LaP77 55 by 55 sf Cupid, left, holding sieve;
man, right, pouring liquid through sieve.
- LaP78 55 by 55 sf Woman in ship.
- LaP79 55 by 55 sf Cupid, left, fanning still
fired by a heart, with bellows.
- LaP80 55 by 55 sf Tree with live branches on
left, dead branches on right.

- LaP81 55 by 55 sf Cupid tending grafts on tree.
- LaP82 55 by 55 sf Tree overgrown with ivy.
- LaP83 55 by 55 sf Snake in ring, on pillar.
- LaP84 55 by 55 sf Bird caught by snare in tree.
- LaP85 55 by 55 sf Man using bellows to turn
sails of wind-mill.
- LaP86 55 by 55 sf Bishop placing light on rock.
- LaP87 55 by 55 sf Wine.
- LaP88 55 by 55 sf Man, left, holding fish;
woman, right.
- LaP89 55 by 55 sf Sun beating down on old man
in long robe.
- LaP90 55 by 55 sf Man on foot, chasing bird.
- LaP91 55 by 55 sf Man being trampled by war-
horse.
- LaP92 55 by 55 sf Dog, left, and rabbit, right,
holding crown round staff, centre.
- LaP93 55 by 55 sf Blindfolded man, left,
chained to woman, right; priest, centre.
- LaP94 55 by 55 sf Man lying on ground, being
attacked by ants.
- LaP95 55 by 55 sf God in cloud, top left;
loaded donkey lying down, bottom; man
with arms raised, right.
- LaP96 55 by 55 sf Man holding dolphin by its
tail.
- LaP97 55 by 55 sf Man with staff trampling
on plants.
- LaP98 55 by 55 sf Mother bear licking its baby.
- LaP99 55 by 55 sf Hercules attacking the hydra.
- LaP99¹ 55 by 55 sf Woman, left; attacking jes-
ter, bottom, with spear.
- LaP100 55 by 55 sf Woman holding cloth over
head (?Fortune), left, on trolley drawn
by ants; another woman, centre.

Las - Lascagne (All but the first of these cuts date from before 1540. This is their first dated use by Janot after 1534.)

- 1540 Las1 77 by 55 sf King, left, with rod and sceptre; Lily, centre (LILI = /VM/FIDEI); woman holding chalice, right.
- 1540 Las2 103 by 78 sf Christ on Cross; man, left; two Marys, right; top "PATER MIDIMIT TELLIVS NON ENIM SICVT QUID FACIVT; left: SCDM MVLITVDINEM MISERATIONV TVARV DELE INSQVITATEM MEAM".
- 1540 Las3 126 by 81 df Cod lying at bottom of tree; Kings etc. on branches, BVN and JC on top branch.
- 1540 Las4 126 by 81, enclosing 15 by 71 df BVM with smaller image of herself and JC in front, God over her head; several mottoes - main one at top: TOTA PVLCHRA ES AMICA MEA ET MACVLA NON EST IN TE.
- 1540 Las5 73 by 38 df Gothic ogee arch at top; Marriage of Mary (left) and Joseph (right); priest in centre /Bottom outer filet largely missing./.
- 1540 Las6 124 by 80 df BVM, centre; God, above (similar to Las4) - main motto here in gothic: "tota pulchra es amica mea et macula non est in te".
- 1540 Las7 73 by 38 df "gothic" ogee arches at top; BVM holding JC; men kneeling round them.

M - Marot

- 1537 M1 32 by 53 sf Four men on balcony.
- 1537 M2 32 by 53 sf Man playing bagpipes, left; sheep and sheep-dog, centre; seated man leaning on stick, right.
- 1537 M3 32 by 53 sf Woman playing lute, left; man with hawk and hounds, right.
- 1537 M4 35 by 22 df Christ carrying cross.
- 1537 M5 35 by 22 df Crucifixion - the two Marys.

1537	M6	38 by 53 df King on throne, left, taking an object from man, right.
1537	M7	32 by 53 sf Pilgrims with capes and candles.
1537	M8	32 by 53 sf Man swimming, left; couple and sleeping dog on bank, right.
1537	M9	32 by 53 sf FORTUNE being carried in her litter.
1537	M10	53 by 45 df BVM and Christ; angels, top corners; cherubs, bottom corners.
1537	M11	32 by 53 sf Three men, left; man, right; trellis, background.
1537	M12	58 by 46 sf God in heaven, top; man and angel kneeling, bottom.
1537	M13	32 by 53 sf Jester, left, being squirted by woman behind fountain, centre; couple, right.
1537	M14	32 by 53 sf Woman (and tree), left; two men, right.
1537	M15	53 by 48 df Christ with group of men - one has key, another staff.
1538	M16	32 by 53 sf Man playing bagpipes outside cattle pen, left; shepherd, right.
1538	M17	32 by 53 sf Ship with anchor hanging from bows; fish, centre foreground.
1538	M18	32 by 53 sf Woman (Fortune) standing on sea - one foot on fish, the other on an orb, and holding a broken staff.
1538	M19	32 by 53 sf Tomb, foreground - three people kneeling by it; two men, background.
1538	M20	32 by 53 sf Fox, left, walking away from lion in den, right.
1544	M21	32 by 53 sf Nativity scene - adoration of the shepherds.
1544	M22	32 by 53 sf Man with pack, left, being beckoned by corpse, right.
1544	M23	32 by 53 sf Cupid, left, firing at skeleton, centre, over the body of a warrior.

1544 M24 32 by 53 sf Crucifix and grave, left; skeleton and queen, centre; two women, right.

Ma - Macchiavelli

1544 Ma1 111 by 111 octagonal Scrolls and fruit round edge; eagle being attacked by teeth, centre; pierced for letterpress, top, bottom, left and right edges and bottom centre.

1544 Ma2 67 by 57 sf Portrait of Macchiavelli (outer part may be compartment).

O - Ovid

1537 01 32 by 53 df Woman in window, left; two men in street, right.

1538 02 32 by 53 df Man falling from chariot which is being drawn through the air by four horses.

1538 03 32 by 53 df Circular symbolisation of the four elements, left; king holding sceptre, right.

1538 04 32 by 53 sf A god sitting on cloud, left; naked man being cast out of heaven, right.

1538 05 32 by 53 df Man going through door, left, followed by pigmies.

1538 06 32 by 53 df Man on foot and horseman, left; walled town, right; four figures (including two kings) on cloud, top left and centre.

1538 07 32 by 53 sf Man playing harp.

1538 08 32 by 53 df King at table, left, with a human leg on his plate; man with wolf's head running away, right.

1538 09 32 by 53 df Naked men and women in water; two people in a boat, left background.

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| 1538 | 010 | 32 by 53 df Temple, left, with couple praying to naked goddess; pillar, centre; couple, right, ?savaging children. |
| 1538 | 011 | 32 by 53 df Man firing arrows into a dragon. |
| 1538 | 012 | 32 by 53 sf Woman in a chariot drawn through sky by six pigeons. |
| 1538 | 013 | 32 by 53 sf Giant lying on ground, left background; cow, left, being held by man in cave, right. |
| 1538 | 014 | 32 by 53 df Man with winged heels and two pipes, left; Argus, centre; cow, right. |
| 1538 | 015 | 32 by 53 df Satyr (Pan), right, embracing woman (Syrinx) changing into reeds. |
| 1538 | 016 | 32 by 53 df Man with winged heels holding head of slain Argus. |
| 1539 | 017 | 32 by 53 df Naked woman standing among flames, flaming torch in her left hand. |
| 1539 | 018 | 32 by 53 df Man being created by god - birds and animals looking on. |
| 1539 | 019 | 32 by 53 sf Two women, left; pillar with warrior on it, centre; three men, right. |
| 1539 | 020 | 32 by 53 df Man (Mercury), left, killing Argus, right (NB bottom left hand corner deliberately missing). |
| 1539 | 021 | 32 by 53 df Group of men, left; pillar; two men, left centre; pillar; woman kneeling, right centre; pillar; naked goddess on altar, right. |
| 1539 | 022 | 32 by 53 df Icarus falling into the sea; Daedalus flying on; three onlookers on beach. |
| 1539 | 023 | 32 by 53 df Woman lying on ground surrounded by snakes. |
| 1539 | 024 | 32 by 53 df Man on throne, left; woman kneeling between two others, right, her hair being held out. |

1539	025	32 by 53 df Crowned woman on chariot drawn through the air by two peacocks.
1539	026	32 by 53 df Man holding a flaming torch and a child, left; dead woman on ground, right, with lightning overhead.
1539	027	32 by 53 sf Archer, left; couple, centre; centaur with lyre, right.
1539	028	32 by 53 sf Naked man being beaten by four women with cudgels.
1539	029	32 by 53 sf Woman being carried off on bull's back, left; five women, centre and right.
1539	030	32 by 53 df Man (Hercules), right, attacking the hydra, left.
1539	031	32 by 53 sf Lion and deer, left; stream, and man playing lyre, centre; two women and two children, right.
1539	032	32 by 53 sf Man (Narcissus) looking at himself, left; woman (Echo, right background.
1539	033	32 by 53 sf Fountain, left; man (Pyramus), lying, centre; woman (Thisbe) about to kill herself, right; lion, centre background.
1539	034	32 by 53 sf Old man, left; naked man supported by two women in front of a curtain, right.
1539	035	32 by 53 sf Man and boy being attacked by snakes.
1539	036	32 by 53 df Two men with a headless and limbless body, left, in a camp; man stabbing himself, centre; town, right background.
1539	037	32 by 53 sf Siw women kneeling, left; man with flaming torch on pedestal, right.
1539	038	32 by 53 sf Room with garlands - man about to kill bull, boy playing flute, three other people.
1539	039	32 by 53 sf Winged boy (?Cupid) holding feathers/branches in a chariot drawn by pigeons.

1539	040	32 by 53 sf Men climbing into the wooden horse of Troy.
1539	041	32 by 53 sf Cupid on pedestal, left; naked couple, centre and right.
1539	042	32 by 53 sf Battle, left, and right background; woman, centre foreground, being rescued by two men in boat, right.
1539	043	32 by 53 df Woman outside walled garden, left; two women inside garden, right.
1539	044	32 by 53 sf Hunters killing boar.
1539	045	32 by 53 df Hound chasing deer, left and centre - both changing into trees; hunter, right.
1539	046	32 by 53 df Bull and cow, left; castle, centre; woman, right.
1539	047	32 by 53 df Woman and man with sword, left; maze, knight and minotaur, right.
1539	048	32 by 53 sf Man on horse, left; woman with branch, left centre; woman with cymbals/drum, right centre; Cupid, right.
1539	049	32 by 53 sf Woodcutter, left, cutting tree, centre; man, right.
1539	050	32 by 53 df Archer, left; centaur, shot by arrow in chest, carrying woman on its back, right.
1539	051	32 by 53 df Archer, left; man lying on fire, centre; altar, right.
1539	052	32 by 53 sf Lamb in ?cave, left; wolf, right.
1539	053	32 by 53 sf Ship sailing towards left.
1539	054	32 by 53 sf Well, woman and a man in window, left; woman tending man in bed, right.
1539	055	32 by 53 sf Tents, left; man walking away with chests, centre.
1539	056	32 by 53 sf Man in boat, left, hitting people outside with oar; woman with branch stepping in, and man on shore, right.

- 1539 057 32 by 53 sf Two men - one naked, left; tower, centre; man with sword on belt following naked man through trees, right.
- 1539 058 32 by 53 sf Bird, left, flying towards nest on rock, right.

Os - Osiander

- 1544 Os1 32 by 53 sf Priest and angel at altar, centre; people kneeling either side (angel visiting Zacharias).
- 1544 Os2 32 by 53 sf Building, left; woman kneeling before BVM, centre and right (Mary's visit to Elizabeth).
- 1544 Os3 32 by 53 sf Women washing baby, left foreground; woman in bed, left background; baby on table surrounded by men, right (birth of John the Baptist).
- 1544 Os4 32 by 53 sf Marriage scene - man, groom, priest, bride, woman (marriage of Mary and Joseph).
- 1544 Os5 32 by 53 sf Man holding Christ, left; BVM, centre; Joseph, right (presentation in temple).
- 1544 Os6 32 by 53 sf BVM and Christ, left; three magi, right.
- 1544 Os7 32 by 53 sf Massacre of the Innocents.
- 1544 Os8 32 by 53 sf Christ in the temple with the doctors, right; BVM looking on.
- 1544 Os9 32 by 53 sf People drying themselves by river, left; John the Baptist, centre; priests, right.
- 1544 Os10 32 by 53 sf Christ, left; two men, right (Christ calling two of the disciples).
- 1544 Os11 32 by 53 sf Christ by pitchers, left foreground; BVM next to bride at wedding feast (wedding at Cana).
- 1544 Os12 32 by 53 sf Christ casting merchants out of the temple.

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| 1544 | Os13 | 32 by 53 sf Altar, left; old man sitting by table with candle, centre; Christ, right (Christ and Nicodemus). |
| 1544 | Os14 | 32 by 53 sf Soldiers, left; soldier kneeling, centre; Christ and disciples, right; (?centurion with sick son). |
| 1544 | Os15 | 32 by 53 sf Man in ship, left; man on gangplank, centre; Christ, right (calling of Peter and Andrew). |
| 1544 | Os16 | 32 by 53 sf Town, left background; man kneeling before Christ, centre; disciples, right (healing of leper). |
| 1544 | Os17 | 32 by 53 sf Christ, left; man supported by two others, centre; Christ talking to priest, right (casting out devil on the sabbath). |
| 1544 | Os18 | 32 by 53 sf Men on shore, left; boat, right - men pulling in net, man kneeling before Christ. |
| 1544 | Os19 | 32 by 53 sf Christ talking to a group of men, left; sea, boats, towns, etc., right. |
| 1544 | Os20 | 32 by 53 sf Sick man being lowered through roof to Christ. |
| 1544 | Os21 | 32 by 53 sf Girl lying on bed, right; Christ and others nearby (healing of Jairus' daughter). |
| 1544 | Os22 | 32 by 53 sf Christ, left; man carrying bed, centre; piscina, right. |
| 1544 | Os23 | 32 by 53 sf Christ and disciples in front of rock. |
| 1544 | Os24 | 32 by 53 sf Christ surrounded by people, some on stretchers, left; woman holding apron out, right. |
| 1544 | Os25 | 32 by 53 sf Two men in house, left - one has plank blocking eye; men digging graves, etc., right. |
| 1544 | Os26 | 32 by 53 sf Christ at table, left, with woman, centre, washing his feet; others round table. |
| 1544 | Os27 | 32 by 53 sf Christ, centre, casting devil out of possessed man, left; group of people, right. |

1544	Os28	32 by 53 sf Men on steps of synagogue, left; Christ, centre, preaching in synagogue.
1544	Os29	32 by 53 sf Christ, small boy, disciples, left; feeding of the five thousand, right.
1544	Os30	32 by 53 sf Christ spitting in man's eye, left; Christ and man in front of town, right.
1544	Os31	32 by 53 sf Christ surrounded by disciples, left, touching eye of man sitting, centre; priests, right background.
1544	Os32	32 by 53 sf Man at desk on dais, left; man kneeling between two soldiers, right.
1544	Os33	32 by 53 sf Christ leading people through door, left; pillar; Christ arguing with priests, centre and right.
1544	Os34	32 by 53 sf Group of men and one woman, left and centre; Christ writing in the dust, right (woman taken in adultery).
1544	Os35	32 by 53 sf Christ on steps of temple, left; men inside temple, right.
1544	Os36	32 by 53 sf Christ talking to two men, left; pairs of people walking around, right.
1544	Os37	32 by 53 sf Inside building - man, centre, questioning Christ, right; others standing round.
1544	Os38	32 by 53 sf Good Samaritan, centre, tending wounded man; two priests passing by, left; thief in bushes, right.
1544	Os39	32 by 53 sf Christ (with disciples), left, receiving note from kneeling man, centre; town, right background.
1544	Os40	32 by 53 sf Christ, left; two women, right - one sitting, one standing.
1544	Os41	32 by 53 sf Christ and five others at round table, left and centre; Christ and two men at door, right.
1544	Os42	32 by 53 sf Christ at lectern, right, laying hands on bending woman - others all round.

1544	Os43	32 by 53 sf Two men, left; father welcoming prodigal son, centre and right.
1544	Os44	32 by 53 sf Man at desk, left, writing in book; three men approaching, right, one holding a paper.
1544	Os45	32 by 53 sf Ten ?lepers, left; ?leper who returned, centre; Christ, right.
1544	Os46	32 by 53 sf Christ, centre, surrounded by children with their mothers.
1544	Os47	32 by 53 sf Man working at vine, left; three men, centre, one with a shovel, being paid by two men, right.
1544	Os48	32 by 53 sf Christ, right centre, surrounded by people - dog, centre foreground.
1544	Os49	32 by 53 sf Man behind table with money on it, centre; two men in front of table.
1544	Os50	32 by 53 sf Christ at table with four other men, left, his feet being washed by woman (Mary Magdalene), centre; woman with tray, right.
1544	Os51	32 by 53 sf Christ on donkey, left, approaching city, right.
1544	Os52	32 by 53 sf City and sea (with sinking ships), left; Christ and disciples on shore, right.
1544	Os53	32 by 53 sf Christ and four men, left; groups of men in front of buildings, right.
1544	Os54	32 by 53 sf Man ploughing (two horses), left; Christ and group of people around tree, right.
1544	Os55	32 by 53 sf Men tending vine, left (wattle fence, foreground); three men beating another man, right.
1544	Os56	32 by 53 sf Christ with a group of men, left; group of men, rightbackground.
1544	Os57	32 by 53 sf Sheep, left; shepherd, centre, with God in cloud above; goats, right.
1544	Os58	32 by 53 sf Man on throne, centre - others standing round; dog, centre foreground.

1544	Os59	32 by 53 sf Christ and disciples by tree, left and centre; pairs of men, right background.
1544	Os60	32 by 53 sf Last supper - pitchers in container, centre foreground.
1544	Os61	32 by 53 sf Christ finding sleeping disciples.
1544	Os62	32 by 53 sf Christ being captured in garden.
1544	Os63	32 by 53 sf Christ being questioned by high priests, left and centre; man (Peter) and woman by fire, right background.
1544	Os64	32 by 53 sf High priests, left; Christ surrounded by soldiers, centre.
1544	Os65	32 by 53 sf Man (?Pilate) on throne, left; Christ and soldiers, right.
1544	Os66	32 by 53 sf Pilate washing hands, top left; archway, bottom left; two men going up steps, centre left; group of men, right.
1544	Os67	32 by 53 sf Christ being scourged.
1544	Os68	32 by 53 sf Cross carried by Simon of Cyrene; Christ following surrounded by soldiers.
1544	Os69	32 by 53 sf Crucifixion - BVM and ?man, left; woman kneeling to right of cross; high priest and soldiers, right.
1544	Os70	32 by 53 sf Deposition, top left; Christ being placed in tomb, centre and right.
1544	Os71	32 by 53 sf Two disciples, one left, one right, finding opened tomb.
1544	Os72	32 by 53 sf Christ between two disciples (on road to Emmaus).
1544	Os73	32 by 53 sf Thomas putting fingers in wound in Christ's side.
1544	Os74	32 by 53 sf Christ, centre; sea, left; disciples and woman, right.
1544	Os75	32 by 53 sf Christ standing, centre; disciples kneeling - five, left, six, right.

1544 Os76 32 by 53 sf Disciples at top of stairs, top left, with flames above heads; Pentecost meal (with flames of Holy Ghost descending), top right; people listening, foreground.

P - Livre d'amour...de Pamphille et Galathé

1536 P1 32 by 53 sf Cottages, left; couple, right.

1536 P2 38 by 53 df Group of men singing - music book on table.

1536 P3 32 by 53 df Man, right, handing note to woman, left - both seated.

1536 P4 32 by 53 df Woman on battlements, left; man, right.

1536 P5 38 by 53 df Woman reading letter, left; man with hand in air and wearing sword, right - both seated.

1536 P6 32 by 53 sf Man, left; woman and cradle, centre; man, right.

1536 P7 32 by 53 sf Maid pouring drink, left; Cupid, centre; couple, right.

1536 P8 38 by 53 df Woman on throne, left, receiving note from man, right.

1536 P9 32 by 53 sf Man and woman, left; woman playing dulcimer, right.

1536 P10 32 by 53 sf Couple seated, left - the man playing flute; couple walking, right.

1536 P11 32 by 53 sf Two men, left; doorway, centre; man in long robes, right.

1536 P12 32 by 53 sf Two men, left; woman looking through door at man in bed, right.

1536 P13 32 by 53 sf Couple standing at table, left; couple seated, right.

1536 P14 32 by 53 sf Woman, left, greeting two women, right.

1536	P15	38 by 54 sf Woman with flaming horn, left; man playing lute, right.
1536	P16	32 by 53 sf Man, left; woman, centre; woman coming through door, right.
1536	P17	32 by 53 sf Couple seated, left, back-view; couple standing, centre.
1536	P18	38 by 53 df Woman with clenched hands, left; man in front of window, right.

Pan - Disciple de Pantagruel

Undated	Pan1	72 by 55 df Two men under tree, left; man holding bottle, centre.
	Pan2	32 by 53 sf Man with bottle left; approaching half-open door with two men in it, right.

Path - Pathelin

Undated	Path1	32 by 53 sf Low table, left; man, centre, talking to shepherd, right.
	Path2	32 by 53 sf House with crenelated turret, left; man, centre, talking to shepherd, right.
	Path3	32 by 53 sf Man in bed, left centre; man with bottle, left; woman, right centre; fire-place, right.
	Path4	32 by 53 sf Man, left; table, centre (book/cloth on it), woman, right.

Pe - Petrarch

1538	Pe1	45 by 35 nf Symbols of love (winged torch, bow and quiver, etc.).
1538	Pe2	32 by 53 sf Man and woman on horse, left; man asleep under tree, with shepherds and sheep, centre.

1538	Pe3	32 by 53 sf Bucolic scene - e.g. reaping, left; bagpiper, centre right,
1538	Pe4	32 by 53 sf Two men, left; cradle, centre; man ploughing, right.
1538	Pe5	32 by 53 sf Bridegroom with ring and another man, left; priest, centre; bride and two others, right.
1538	Pe6	32 by 53 sf Wolves at table, left; woman and armoured man on one knee, right.
1538	Pe7	32 by 53 sf Woman, left; woman and parrot, centre; man killing dog with sword, right.
1538	Pe8	32 by 53 sf Man, left background; two men, centre, sheep and cattle all around.
1538	Pe9	32 by 53 sf Bride, priest and bridegroom, left; two women, left.
1538	Pe10	32 by 53 sf Three women, left; two men, centre, walking towards two men, right.
1538	PeA1	32 by 53 sf Two women, left, in front of window; man by pillar, right.
1538	Pe12	32 by 53 sf Woman, left; man and woman, centre; man, right - all in front of vine.
1538	Pe13	32 by 35 nf Symbols of chastity (crossed branches and candle) over those of love.
1538	Pe14	32 by 53 sf Four men on a balcony.
1538	Pe15	32 by 53 sf Sheep and stream, left; man holding flute, centre; man playing bagpipes and man sitting, right.
1538	Pe16	32 by 53 sf Man and woman, both on one knee, left; woman standing, right.
1538	Pe17	32 by 53 sf Bacchus on chariot drawn by elephant and cat, left and centre; man at desk, right.
1538	Pe18	32 by 53 sf Pillar; man, left; pillar; man in front of window, right; pillar.
1538	Pe19	32 by 53 sf Two men (one with axe), approaching man in long robe, right.
1538	Pe20	45 by 35 nf Symbols of death (skull, coffin, etc.) over those of chastity.

1538	Pe21	32 by 53 sf Couple, left; tree, centre; woman, right.
1538	Pe22	32 by 53 sf Man, left, and another, right, showing a third man (in long robe), also right, into room out of cut, left.
1538	Pe23	30 by 54 sf, sides; df, top and bottom. Townscape with builders.
1538	Pe24	32 by 53 sf King on throne, left, with boy at his side; queen and another woman kneeling, centre right; man with axe, right; two men, centre background.
1538	Pe25	45 by 35 nf Symbols of fame (horns and book) over those of death.
1538	Pe26	32 by 53 sf Two men, left; man carrying message, centre; man cutting another man's hair, right.
(1536) 1538	Pe27	32 by 53 sf King on throne, left, being handed message from man on one knee, right; two men, centre background.
1538	Pe28	90 by 70 sf King, top centre, looking from balcony on to naked woman on couch, left; man with scroll and two women, right.
1538	Pe29	42 by 34 sf People round pillar, dragon above, left; Moses receiving the ten commandments from God, right.
1538	Pe30	32 by 53 sf Dog, left; man, centre left; man, centre right, in front of window.
1538	Pe31	45 by 35 nf Symbols of time(clock-face, plant and hour-glass) above those of fame.
1538	Pe32	45 by 35 nf Symbols of divinity (cloud and lightning) over those of time.
1538	Pe33	32 by 53 sf Man sitting, left; man sitting playing flute, right; sheep all round.
1538	Pe34	32 by 53 sf Monks(?) around body of Christ(?); crucifix, left.
1539	Pe35	32 by 53 sf Two women holding severed head, left; headless body in tent, centre.
1539	Pe36	32 by 53 sf Woman sitting with scorpion in lap.

- 1539 Pe37 32 by 53 sf Tower on island, left; man holding orb and staff on island, centre.
- 1539 Pe38 32 by 53 sf Two skeletons pulling off bed-clothes, left; lady in bed, right.
- 1539 Pe39 32 by 53 sf Man looking at sun, moon and stars about to fall down a hole.
- Undated Pe40 32 by 53 sf Two men in street, centre, skeleton behind them with hour glass; man, right.
- Undated Pe41 32 by 53 sf Doorway, left - man coming out and another further out; two men, right.

R - Recueil de vraye poesie françoise

- 1544 R1 32 by 53 sf King, left; lady with large hat, right; another woman, extreme right.

S - Vauzelles: Simulachres et faces historiees de la mort

- Undated S1 32 by 53 sf Angel with flaming sword, left; Adam and Eve, centre; skeleton with stringed instrument, right.
- S2 32 by 53 sf Skeleton and man working with poles, left and centre; woman feeding baby, right.
- S3 32 by 53 sf Skeletons playing trumpets, left and right; skeleton and shallow dishes, left and centre foreground.
- S4 32 by 53 sf Skeleton, left; man with cross, left centre; man on knees, right centre, kissing feet of Pope on throne, right; skeleton behind throne.
- S5 32 by 53 sf Man and man kneeling, left; king with sword on throne, centre, and skeleton; man, right.
- S6 32 by 53 sf King at table, centre; skeleton and two servants, left; another servant, right.

- S7 32 by 53 df Man and vine, left; man
 with sealed document, and skeleton, right.
- S8 32 by 53 sf Clothed skeleton dancing,
 left; man and two women, right.
- S9 32 by 53 sf Man and sheep, left; bishop
 (mitre and crozier) and skeleton, right.
- S10 32 by 53 sf Skeleton, kneeling woman
 and child, left; ?king and adviser, right.
- S11 32 by 53 sf Man in long robe holding
 book, being dragged off by skeleton with
 mitre and crozier.
- S12 32 by 53 sf Woman (nun), with arms in
 air, left; nun with rosary, centre,
 being dragged off by skeleton, right.
- S13 32 by 53 sf Man fighting off death
 with sword.
- S14 32 by 53 sf Jester, left; man holding
 parrot, left centre; skeleton and man
 in long robe, right.
- S15 32 by 53 sf Man on throne, left, with
 skeleton and boy at side; man with hand
 in purse, right.
- S16 32 by 53 sf Poor man, left; two rich
 men, centre, with skeleton on ground
 between them.
- S17 32 by 53 sf Man and skeleton in pulpit,
 top right, people all round; pillar, centre
- S18 32 by 53 sf Skeleton with bell and
 staff, left; priest carrying Sacrament
 and two others, right.
- S19 32 by 53 sf Skeleton pulling cloak off
 man, centre; lion walking out, right.
- S20 32 by 53 sf Man sitting on bed, left;
 old woman with rosary, centre; skeleton
 with "sylophone", right.
- S21 32 by 53 sf Man, left; skeleton with
 bottle, centre; man at desk, right.
- S22 32 by 53 sf Man, left; skeleton with
 bottle, centre; man at desk, right.

- S23 32 by 53 sf Skeleton carrying skull, left, man sitting at desk, right.
- S24 32 by 53 sf Skeleton taking money from table, left; man with hands raised, right.
- S25 32 by 53 df Ships, background; two men and skeleton amid parcels and barrels on quayside.
- S26 32 by 53 sf Ship being overcome by waves, skeleton holding mast.
- S27 32 by 53 sf Knight with sword, left, having lance stuck through him by skeleton, right.
- S28 32 by 53 sf Skeleton, left, pulling armour off knight, right.
- S29 32 by 53 sf Skeleton playing drum, left; couple standing, right.
- S30 32 by 53 sf Two skeletons (one partly hidden), left, pulling woman off bed, right.
- S31 32 by 53 sf Skeleton, left, pulling at man carrying pack, right.
- S32 32 by 53 df Man ploughing (two horses side by side) - skeleton goading horses.
- S33 32 by 53 sf Skeleton and child, left; fire, centre; man and woman, right.
- S34 32 by 53 sf Angels, top corners, blowing trumpets; God, top centre, with Christ and ?BVM; five graves with people in them looking up to God.
- S35 32 by 53 sf Woman, left; symbols of death, centre; man, right.

Sag - Sagon

- 1538 Sag1 29 by 10 nf Man with drawn sword in left hand, facing left.
- 1538 Sag2 29 by 10 nf Man facing forward, his right hand across body pointing towards right.
- 1538 Sag3 29 by 10 nf Man (with laurel wreath) with stick in his right hand, facing almost towards front.
- 1538 Sag4 28 by 11 nf Woman wearing apron facing almost towards front, with hands raised to waist level.
- 1538 Sag5 27 by 10 nf Man with pointed cap and walking stick.
- 1538 Sag6 32 by 53 sf Man kneeling, left; altar set out for Mass, right.
- 1538 Sag7 29 by 10 nf Old bearded man, stick in right hand, facing left.
- 1538 Sag8 31 by 7 nf Branch stuck in ground - leaves, shoots and clusters of berries (one cluster of berries each side, bottom left and middle right).
- 1538 Sag9 30 by 10 nf Man with dog on lead going towards right.
- 1538 Sag10 28 by 10 nf Bearded man, plumed hat and black sword, head turned to his right, right hand pointing to his left.
- 1538 Sag11 30 by 10 nf Man facing left; stick/wand in his left hand.
- 1538 Sag12 28 by 20 nf Man with beard and long robe looking right, finger on left hand raised.
- 1538 Sag13 32 by 53 sf Beehives, left; two men looking at them, centre; man with bowl and scraper, right.
- 1538 Sag14 29 by 10 nf Man, clean shaven, facing forwards, plumed hat, hands in front.
- 1538 Sag15 28 by 10 nf Old bearded man, stick in right hand, facing left.
- 1538 Sag16 32 by 53 sf Plough (two horses), foreground; woodcutting and digging in background.

- 1538 Sag17 27 by 10 nf Woman facing left, her right hand pointing in air.
- 1538 Sag18 31 by 8 nf Branch stuck in ground - leaves, shoots and clusters of berries (three clusters of berries; top, right centre, and bottom right).
- 1538 Sag19 32 by 9 nf Tree with bird on top.
- 1538 Sag20 29 by 10 nf Man facing left - left index finger in air.

T - Terence

- 1542 T1 31 by 7 nf Left hand edge of house.
- 1542 T2 28 by 10 nf Man with ragged clothes and pack.
- 1542 T3 30 by 8 nf Palm-tree.
- 1542 T4 28 by 10 nf Woman in long robe facing left.

Th - Edict. sur les articles faitz par la faculte de Theologie

- 1543 Th1 32 by 53 sf John the Baptist baptising JC, left; JC in prayer - dove over his head, right.
- 1543 Th2 32 by 53 sf Two men and two kneeling women, left, and God on cloud; man in bed, right, receiving Communion.
- 1543 Th3 32 by 53 sf Cripple in doorway, left background; group of people round bed and devil running away, left; pillar; woman and child in bed, and maid and cat, right.
- 1543 Th4 32 by 53 sf Boy falling from parapet and another on ground (having just fallen) with ?JC blessing him, left; pillar; ?Christ arguing with priests, right.
- 1543 Th5 32 by 53 sf God on cloud, top; men and women in hellfire, bottom.
- 1543 Th6 32 by 53 sf Angels on cloud, top; man reading at altar, top centre; four men each side in stalls.

Vag - Woodcuts appearing in the "Amadis de Gaule" editions of Denis Janot

The reference numbers accompanying the reproductions which follow are to Vaganay's Amadis en français. In the bibliography these cuts are referred^{tp} under the prefix "Vag". The numbers are not consecutive because Vaganay re-numbered each cut every time it appeared in the editions he examined. One cut, Vag 343, although used by Janot did not appear in any of his Amadis editions and is not illustrated here: it depicts a garden scene.



Fig. 1.



Fig. 2.



Fig. 3 = Fig. 7.



Fig. 4.



Fig. 5



Fig. 6

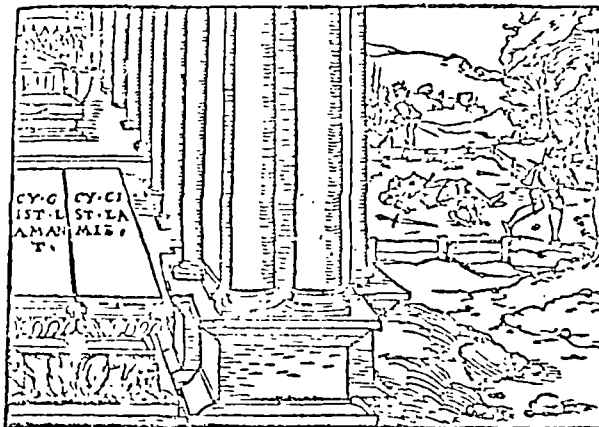


Fig. 8



Fig. 9



Fig. 10.

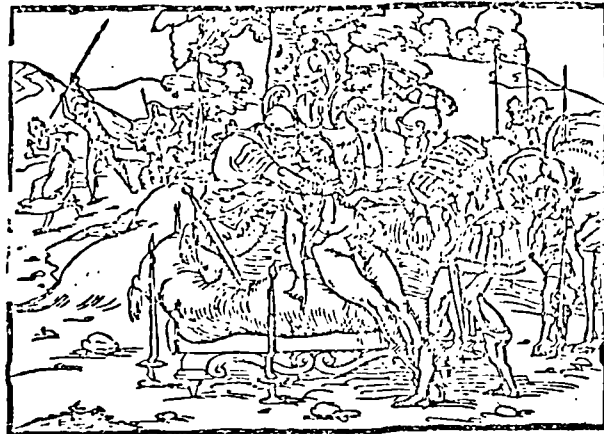


Fig. 12.

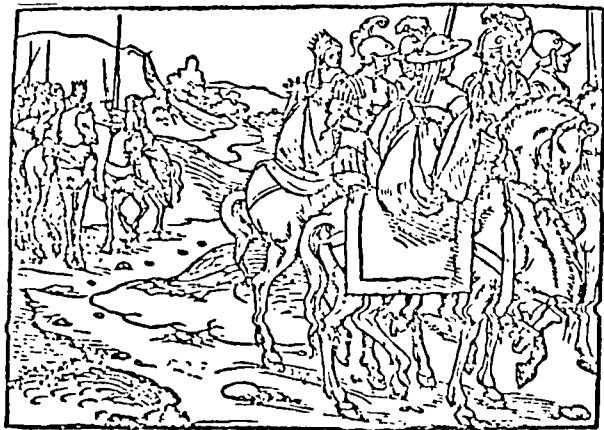


Fig. 13.



Fig 13A



Fig. 14. = fig 129

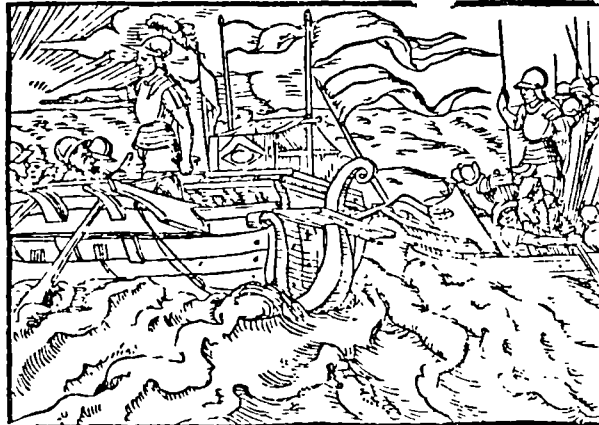


Fig (27)

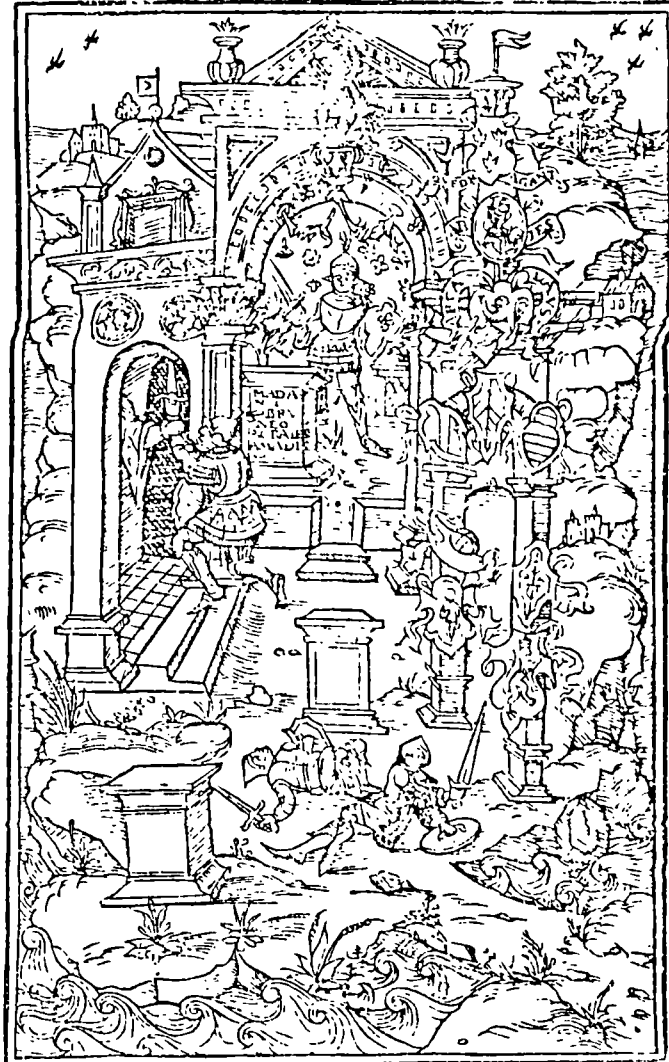


Fig (28)



Fig 29

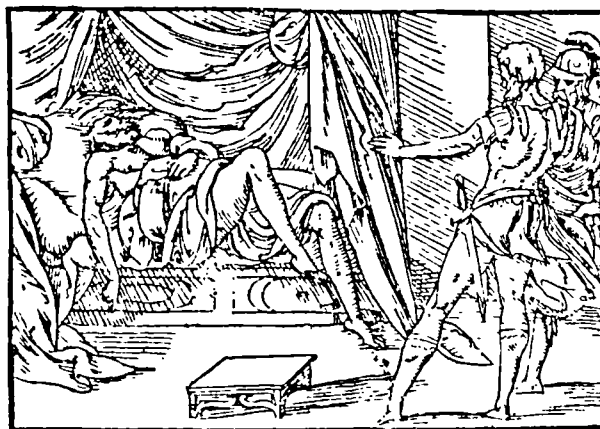


Fig 31



Fig 34



Fig. 35



Fig. 77



Fig. 79

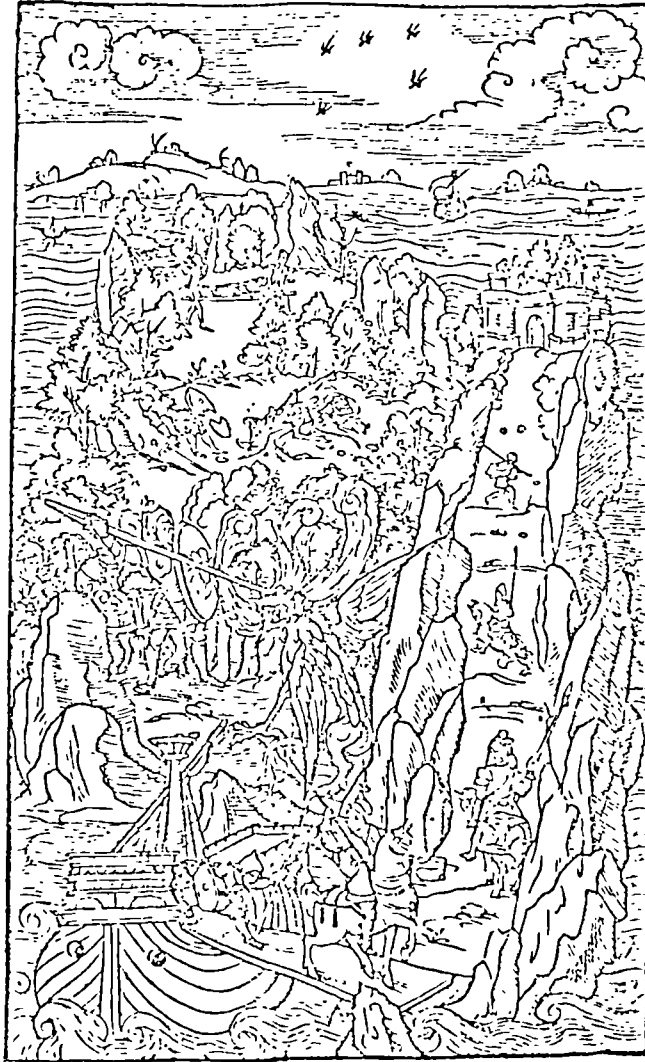


Fig 84

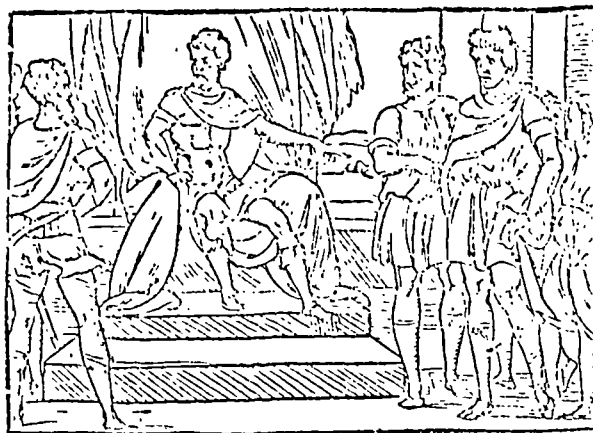


fig 85



fig (123)

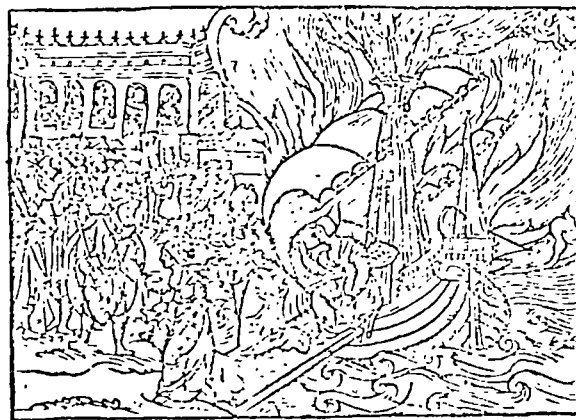


fig (135)

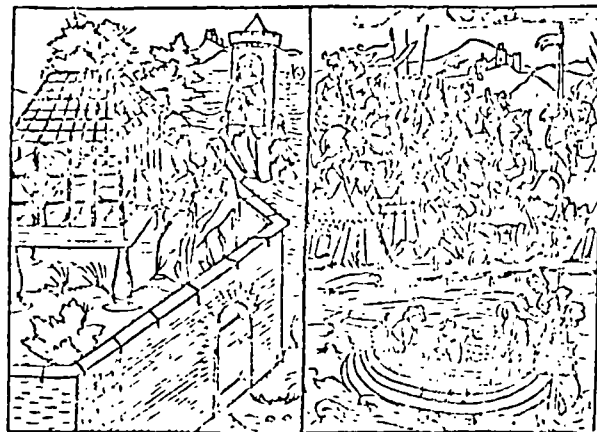


fig (36)

Fig. 17

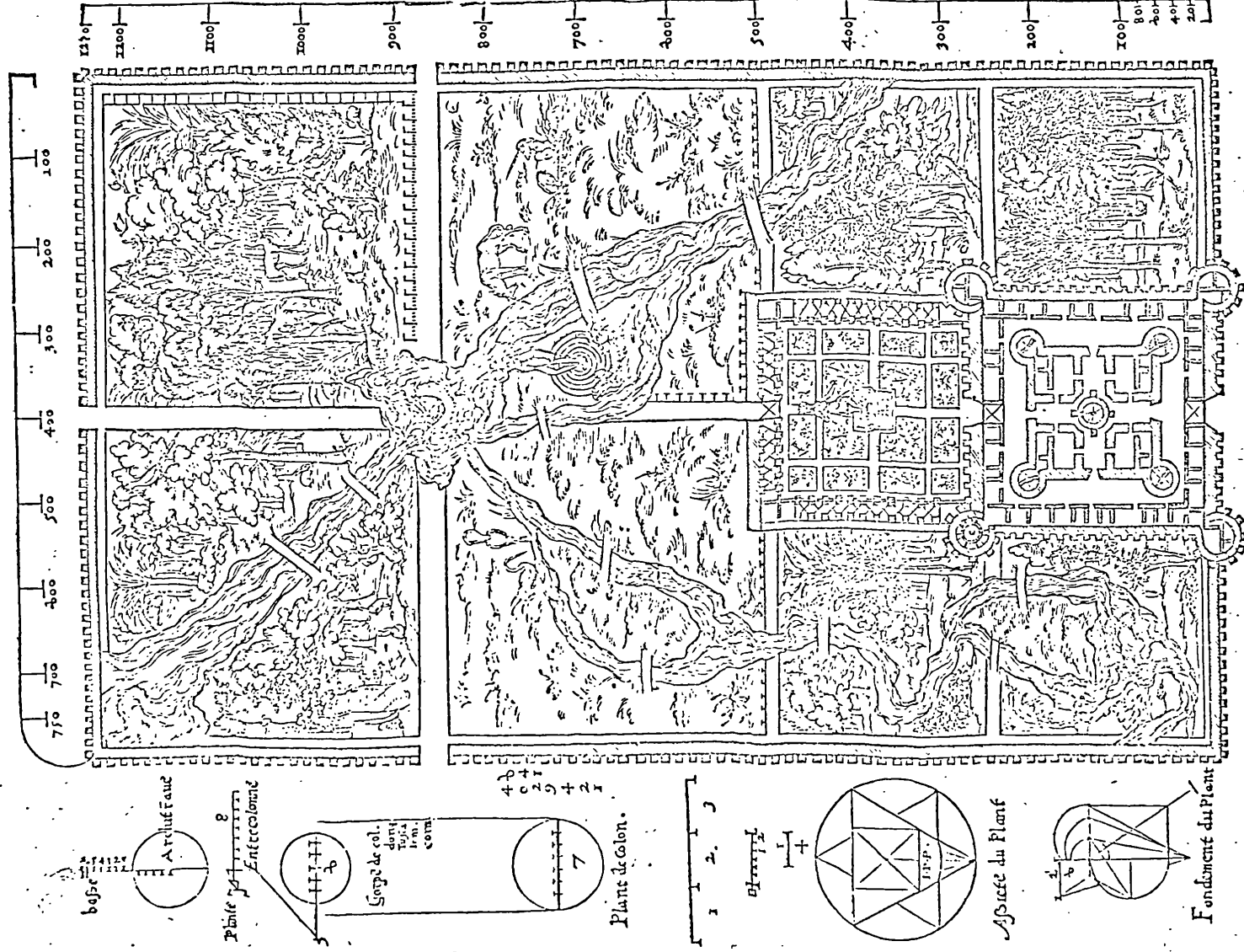
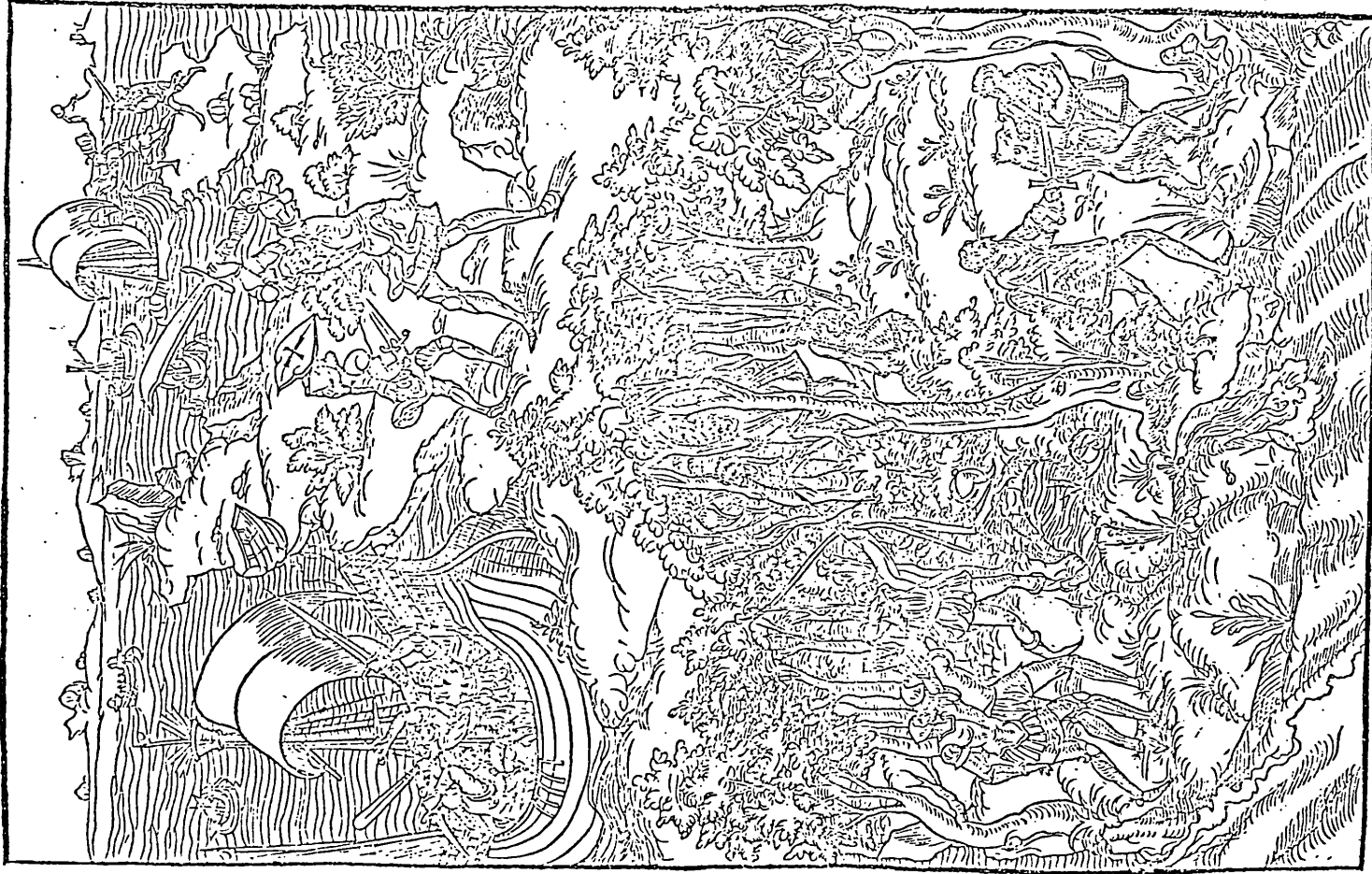


fig 172

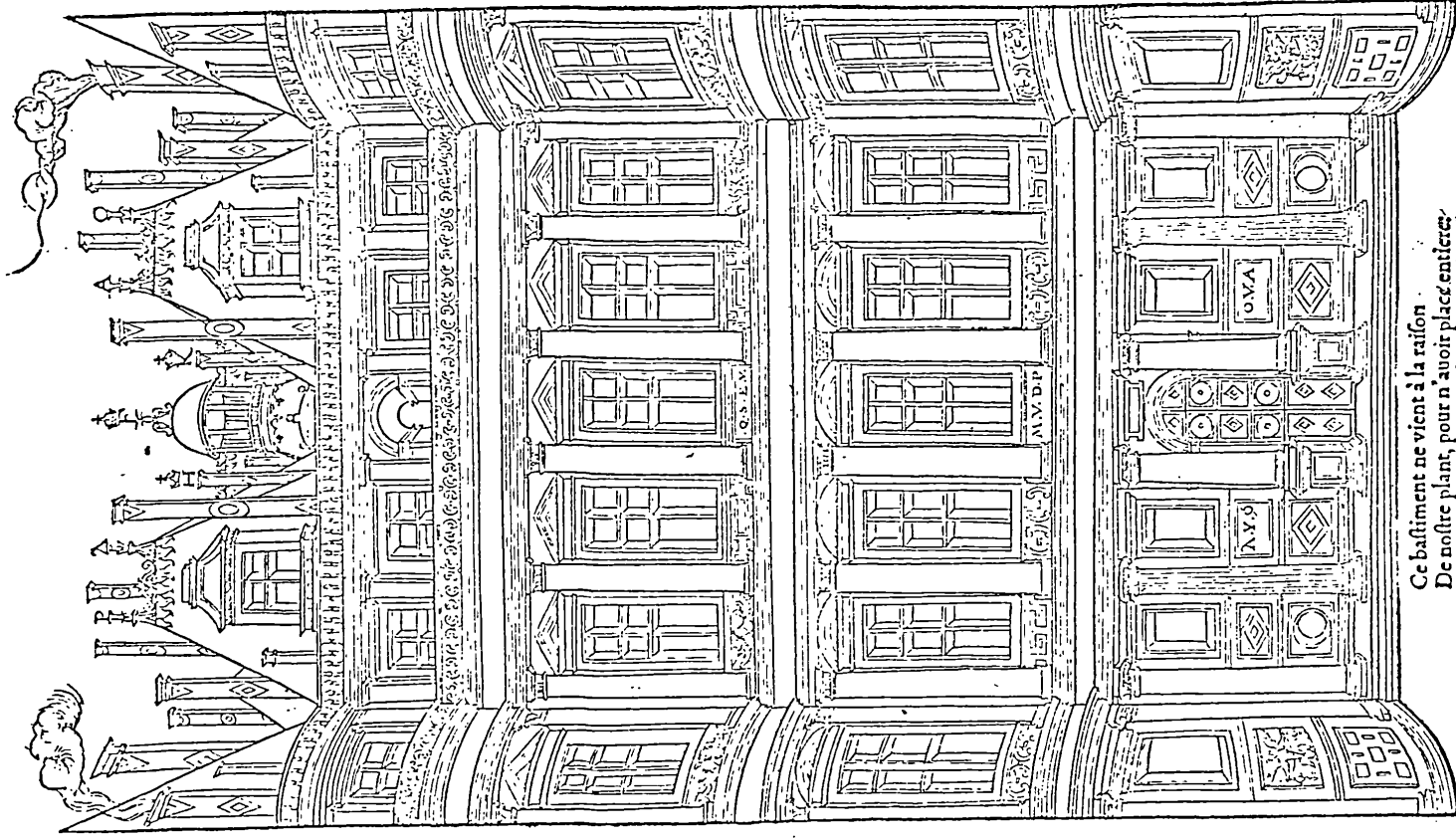


Fig. 180

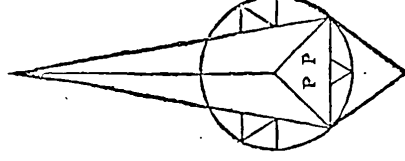


F ii . Apres

Fig 431



431



Ce bâtiment ne vient à la raison
De notre plant, pour n'avoir placé entière
Puis le maison n'a pas eu la matière
Pour ériger une telle maison.

TYPEFACES

The lists of typefaces include every easily identifiable type used by Janot from 1534. Some types which he appears to have used very rarely, or only once, are not included, ~~and~~ nor is the Greek face which he used very occasionally.

TYPEFACES : The names given in brackets are those of the sizes by which the types might have been designated in the sixteenth century.

- Typeface 1: roman, 81mm for 20 lines ("cicero"). First dated use: 28 March 1534 n.s. From Tory's stock.
- Typeface 2: roman caps., approx. 7mm high ("petit-canon"). First dated use: 28 March 1534 n.s. From Tory's stock.
- Typeface 3: roman, 81mm for 20 lines ("cicero"). First dated use: 15 May 1534. Augereau's design with upright "&". Cf. typeface 8.
- Typeface 4: roman, 59 mm for 10 lines ("gros romain"). First dated use: 16 May 1534. From Tory's stock.
- Typeface 5: bastard gothic, 82 mm for 20 lines ("cicero"). First dated use: 7 November 1534.
- Typeface 6: textura, "f" 9 mm high ("petit-canon"). First dated use: 7 November 1534.
- Typeface 7: bastard gothic, 67 mm for 20 lines ("petit romain"). First dated use: 1534.
- Typeface 8: roman, 81 mm for 20 lines ("cicero"). First dated use: 1535. Augereau's design with leaning "&". Cf. typeface 3.
- Typeface 9: bastard gothic, 96 mm for 20 lines ("saint augustin"). First dated use 20 March 1536.
- Typeface 10: roman, 65 mm for 20 lines ("petit romain"). First dated use: 1536. Long upper tail on "&".
- Typeface 11: textura, 25 mm for 5 lines ("saint augustin"). First dated use: 1537.
- Typeface 12: roman, "l" 9 mm high ("petit-canon"). First dated use: late 1537.
- Typeface 13: roman, 22 mm for 5 lines ("cicero"). First dated use: late 1537. Cf. typeface 8?

- Typeface 14: roman, 28 mm for 5 lines ("gros romain"). First dated use: 1 February 1537 n.s.
- Typeface 14A: bastard gothic, 81 mm for 20 lines ("cicero"). Only use: 1538.
- Typeface 15: roman, 62 mm for 20 lines ("petit romain"). First dated use: 10 July 1538. Cf. typeface 17.
- Typeface 16: roman, 11mm for 4 lines ("petit texte"). First dated use: 1538.
- Typeface 17: roman, 64 mm for 20 lines ("petit romain"). First dated use: after 24 January 1539. Cf. typeface 15.
- Typeface 18: roman, 115 mm for 20 lines ("gros romain"). First dated use: 20 June 1539.
- Typeface 19: italic, roman caps., 116 mm for 20 lines ("gros romain"). First dated use: 1 June 1541.
- Typeface 20: roman, 52 mm for 20 lines ("petit texte"). First dated use: 1 June 1541.
- Typeface 21: bastard gothic, 85 mm for 20 lines ("cicero"). First dated use: after 17 June 1541.
- Typeface 22: bastard gothic, 64 mm for 20 lines ("petit romain"). First dated use: 1541.
- Typeface 23: roman, 84 mm for 20 lines ("cicero"). First dated use: April 1542.
- Typeface 24: bastard gothic, 108mm for 20 lines (?). First dated use: 1543.
- Typeface 25: roman, 117mm for 20 lines ("gros romain"). Only use: 1543.
- Typeface 26: italic, roman caps., 86mm for 20 lines ("cicero"). First dated use: 1544. "Aldine" italic.
- Typeface 27: roman, 86mm for 20 lines ("cicero"). First dated use: August 1544.
- Typeface 28: italic, leaning caps., 24mm for 5 lines ("saint-augustin"). First dated use: 10 December 1544.

Typeface 29: roman, 68mm for 20 lines ("petit romain"). First dated use: 19 May 1544.

Typeface 30: rotunda, 68mm for 20 lines ("cicero"). Only use: ca. 1534-35.

Typeface 31: rotunda, 82mm for 20 lines ("cicero"). Only use: ca. 1535-37.

A P P E N D I C E S

APPENDIX A : DOCUMENTS

The two documents reproduced here are i) the printer's introduction in Bernard de Gordon's Lilium medicinae of 1542 (No. 173), ostensibly the only surviving writing by Janot himself, and ii) the letters patent of appointment as King's printer granted to Janot on 12 April 1543 (transcribed from Les loix, statutz & ordonnances royaulx, 1544 (No. 213)).

i) Typographus candido lectori salutem.

Effectum est tandem, ut a prelo nostro exiret Bernardi Gordonii opus de morborum remediis, castigatum quidem & a mendis vindicatum, iis praesertim quae & scriptoris sensum corruperant, & non sine periculo ita legi poterant a [noviciis] medicinae artificibus: Qua in restitutione plurimum laboravit unus ex medicis Parisinis, maxime circa ponderum notas & numerorum, in quibus nemo falli potest citra grave discrimen aegrotantium, quorum vita salusque in eo vertitur, ut certis mensuris, ponderibus, ac numeris pharmaca illis exhibeantur, pro quo labore quantam illi ipsi doctori Parisiensi gratiam debeas tecum reputabis Lector candide. Accesserunt etiam marginales quaedam annotationes a Remaclo F. Lymburgen. non illae quidem penitendae: sed Tyronibus artis fructosae & rerum praecipuarum interpretes. Neque vero his contenti fuimus adminiculis ad negotii suscepti absolutionem, sed praeterea nacti sumus artis medicae studiosum Iuvenem, quo scilicet nihil (si fieri posset) illis exideret non relictum protinus & limatum. Quod si levia quaedam erratula adhuc relictas sint, cuiusmodi sunt nonnullae literarum vel syllabarum transpositiones, (quae omnes effugere in totum nemo

potest) Cogita lector lapsum talem, esse minimum vel potius nullum aut facile reparabilem. Bene vale ex officina nostra Calcographica, Lutetia. 1542.

ii) François par la grace de Dieu Roy de France, A tous ceulx qui ces presentes verront, salut. Sçavoir faisons que nous ayants esté bien & deuement advertis, de la grande dexterité & experience, que nostre cher & bien amé Denys Janot a en l'art d'imprimerie, & es choses qui en dependent, dont il a ordinairement faict grande profession: Et mesmement en la langue Françoisse. Et considerants que nous avons ja retenu, & faict deux nos imprimeurs, l'un en la langue Grecque, & l'autre en la Latine: Ne voulants moins faire d'honneur à la nostre, qu'ausdictes deux aultres langues, & en commettre l'impression à personnage qui s'en saiche aquicter, ainsi que nous esperons que sçaura tresbien faire ledict Janot. Icelluy pour ces causes & aultres à ce nous mouvants, avons retenu & retenons, par ces presentes, nostre imprimeur en ladicte langue Françoisse: pour doresnavant imprimer bien & deuement en bon caractere, & le plus correctement que faire se pourra, les livres qui sont & seront compsees qu'il pourra recouvrer en ladicte langue, & aussi nous servir en cest estat, aux honneurs, auctoritez, privileges, préeminences, franchises, libertez & droicts qui y peuvent appartenir, tant qu'il nous plaira. Et affin de luy donner meilleure volonté, moyen & occasion de s'y entretenir, & supporter les fraiz & mises, peines & travaux qu'il luy conviendra faire & prendre, tant es impressions, corrections, qu'aultres choses qui en dependent. Nous avons voulu & ordonné, voulons & ordonnons &

nous plaist, & audict Janot permis & octroyé par ces presentes, qu'il puisse imprimer tous livres, composez en ladicte langue Françoise, qu'il pourra recouvrer, apres toutesfois qu'ilz auront esté bien deuement & veuz & visitez, & trouvez bons & non scandalleux: Et que pour iceulx imprimer, aultres que luy n'ayent ja eu de privilege de nous, sinon qu'il fut expiré, sans que durant cinq ans, à compter du jour que lesdicts livres auront esté par luy achevez d'imprimer, aultres que luy les puissent imprimer, ny faire imprimer: sur peine de confiscation & perdition d'iceulx livres, & d'amende arbitraire.

Si donnons en mandement par ces mesmes presentes, au prevost de Paris ou à son lieutenant, & à tous noz aultres justiciers & officiers qu'il appartiendra, & à chascun d'eulx endroict soy, que de nos presents, retenue, permission & octroy, & contenue en cesdictes presentes, ilz facent, seuffrent & laissent ledict Denys Janot jouyr & user pleinement & paisiblement, tout ainsi que dessus est dict, car ainsi nous plaist il estre faict. En tesmoing de ce, nous avons faict mettre nostre séeel à cesdictes presentes, donné à Paris, le douziesme jour d'Apvril, l'an de grace mil cinq cents quarante troys: Et de nostre regne le vingtneufiesme. Sur le reply. Par le Roy. L'evesque de Thulles present. Signé. Bayard. Et séeellé sur double cueue, du grand séeel dudict Seigneur.

APPENDIX B : NICOLAS DE HERBERAY

No systematic biographical study of Nicolas de Herberay has been attempted here, and this appendix merely tells some of what is revealed about him in his work, and reproduces documentary evidence concerning his business connections with Denis Janot.

In the most detailed description I have found, Nicolas de Herberay, seigneur des Essars(1) is described as "Commissaire ordinaire de l'Artillerie du Roy, & Lieutenant, en icelle es pays & gouvernement de Picardie, de Monsieur de Brissac, Grand-Maistre & capitaine general d'icelle"(2), while there is documentary evidence that he was secretary to the Duc d'Orléans(3). He died in 1552, and an inventory of his property was made in October of that year(4). Herberay's preface to the 1553 edition of his translation of Josephus Flavius' Sept livres de la guerre et captivité des juifz mentions a serious illness(5), which had brought him close to death(6), but even so his last years were well filled with translating activity, since between the death of François Ier in 1547, and his own, he also undertook the translation into modern French of Le premier livre du Cronique du tresvaillant & redouté dom Flores de Grece, published in 1552(7).

Herberay was also responsible for a number of other translations. Denis Janot printed two editions of his translation of Diego de San Pedro's L'amant mal traicté de s'amy, one probably in 1539(8) and another in 1541(9). He is also credited with a translation of Antonio de Guevara's Orloge des princes, dated 1530 (with another edition in 1555)(10), and CioranESCO mentions two further short works of his, a Petit discours d'un chapitre de Primaléon of 1549, and a piece called Si on peult appeler ou

laisser quelque chose à celui qui n'est point, of 1557(11).

Various occasional pieces by Herberay are also found in works by other authors printed by Janot, often signed only by his device "Acuerdo olvido", for instance in Adrien Sevin's translation of Boccaccio's Philocope of 1542(12), and Jacques Gohory's translation of Macchiavelli's Premier livre des discours of 1544(13). He also wrote the "Genealogie des roys de France" which appeared in the Recueil de vraye poesie francoyse of 1543 and 1544(14).

Herberay's conscious modernity of expression was noted in the discussion of the Amadis presented above(15), and another manifestation of his modernity is perhaps to be found in his orthography, which, if not revolutionary, is noteworthy because of its regularity. While some of the credit may be due to his printers, it is notable that this orthography was consistently adopted throughout his career as a translator(16).

Not surprisingly, the list of Herberay's books incorporated in the inventory of his property drawn up in October 1552(17) includes most of his own work published before that date(18). The exceptions are his translations of San Pedro's Amant mal traicté(19), the Ordo des princes, and, very oddly, the First Book of Amadis de Gaule. The works printed by Janot for which Herberay wrote occasional pieces are all represented, except the Recueil de vraye poesie francoyse(20). Other works which Herberay possessed which could have been printed by Janot were Justinus' Sur les hystoires de Troge Pompée(21), Les cinq premiers livres de Polybe(22), Helisenne de Crenne's translation of Les quatre premiers livres des Eneydes de Virgille(23) and

Tristan...filz du noble roy Meliadus de Leonnoys(24). A book published by Janot's widow which may also have been in the collection was the Deux restes de Polybe of 1545(25). Herberay also seems to have owned a copy of the famous and beautifully illustrated Paris edition of Antoine de Maçon's translation of the Decameron which was commissioned by Marguerite de Navarre(26). Among the books not printed in French were, predictably, a number of works in Spanish, including the Fourth to the Seventh Books of Amadis(27), the story of Flores and Blancaflor(28) and a translation of the Orlando furioso(29), and in Italian there was a copy of the Cortegiano(30).

It is not possible to calculate exactly how many books there were in Herberay's library because the final items on the inventory do not always mention a specific number of books, but the total probably lies between 170 and 200. The vast majority were in French, but with Spanish- and Italian-printed books also being mentioned specifically; there is a surprising absence of Latin books, at least amongst those actually named, although one Greek-printed book is mentioned(31). Interestingly, in his preface to the translation of Josephus Flavius, Herberay reveals that he needed help with Greek, saying that he would never have undertaken the translation "sans l'ayde que j'ay receu de quelques uns de mes amys."(32), whereas he is confident enough to criticise earlier Latin translations of the same work: "...j'espere rendre l'histoire plus intelligible en nostre langue qu'elle ne fut oncques en la Latine"(33). Herberay's library was therefore largely vernacular, although his interests as a translator were not similarly confined.

DOCUMENTS CONCERNING NICOLAS DE HE FRAY

Contract for the printing of Book One of Amadis

Nicolas de Herberay, escuyer, seigneur des Essars, demourant a Paris, a consenty et accorde, permet, consent et accorde par ces presentes à Jean Longis et Vincent Certenas, libraires jurés en l'Université de Paris, qu'ils puissent imprimer et faire imprimer jusques à six ans, prochainement venans, finis, revolus et accomplis le premier livre de Amadis de Gaule traduit par ledict Herberay de langue espaignolle en langue françoise, et par ledictz libraires exposer et faire exposer en vente à leur prouffit ledict livre de Amadis de Gaule, durant ledict temps de six ans à telles personnes que bon leur semblera, à compter du jour et date qu'il sera achevé d'imprimer, suyvant la permission de ce donnee audict de Herberay par le Roy nostre Sire, par ses ^{lettres} ~~lettres~~ patentes donnees à Paris soubz son grand scel, le deuxieme jour de juillet, an present mil VCXL. Et en outre a ledict Herberay permis ausdictz libraires de faire defences à tous libraires imprimeurs et autres qu'ils soient ou puissent estre dedans le royaume de France, de ne imprimer ou faire imprimer dedans ledict temps de six ans ledict premier livre de Amadés de Gaule ainsi traduit d'espagnol en françois par ledict de Herberay, ne iceulx exposer en vente, en aucune maniere, sur peine de confiscation desdictz livres et d'amende arbitraire à appliquer au Roy notre Sire.

Fait et passe en double l'an mil VCXL, le lundi douziesme de Juillet.

(12 July 1540; Archives Nationales, Minutier Central, XIX, 155)

Contract for the printing of Books Two, Three and Four of Amadis

Noble homme Nicolas de Herberay, escuyer, seigneur de Essars a promis et promet à Jehan Longis, Denis Janot et Vincent Certenas, tous marchans libraires demourans à Paris, à ce presens, de leur bailler et delivrer les troys volumes, c'est assavoir le second, tiers et quart du livre, que ledict de Herberay a translaté de espagnol en francoys de Amadis de Gaule, si tost et incontinent que lesdictz trois derniers volumes dudict livre auront este par luy translatez, qu'il promet translater le plus tost que faire se pourra, auquelz il promet bailler ce qu'il a ja commencé du second volume dudict livre pour l'imprimer, et des à present leur a delivré, en la presence des notaires soubscriptz, le privilege, à luy donné par le Roy notre Sire, pour ce faire, datté du deuxiesme jour de juillet dernier passé, signé par le Roy, de La Chesnaye pour desdicts volumes en faire leur prouffict. Et moyennant ce, lesdictz libraires dessus nommez ont promis, promectent et gaigent, chascun pour le tout sans division, renonciation bailler et payer audict de Herberay ou porteurs des presentes pour luy, la somme de IIIIxx escuz d'or soleil, c'est assavoir, dedans huy, vingt cinq escuz d'or soleil, et le reste en ceste maniere, c'est assavoir, autres XXV escuz soleil en leur delivrant par luy le tiers volume dudict livre, et XXX escuz d'or soleil en leur delivrant le quart volume d'icelluy livre. Et si promectent delivrer franchement audict de Herberay de chacun desdictz troys volumes douze livres en blanc ou volume de feuille, si tost qu'ilz seront imprimez, sans par luy en rien payer, et aussi qu'ilz ne pourront debiter ne

vendre aucuns desdictz troys volumes, que premierement ilz n'aient esté présentez par ledict de Herberay au roy nostre Sire, sur peine de tous despens dommages et interestz, lesquelz il promect presenter six sepmaines apres que ledict quart volume luy aura este baillé imprimé en blanc comme dict est.

Fait et passé quadruple, l'an mil VCXL, le vendredi XIX jour de novembre.

(19 November 1540; Archives Nationales, Minutier Central, XIX, 155)

Contract for the printing of Books Five and Six of Amadis

Noble homme Nicolas de Herberay, escuyer, seigneur des Essars, confesse avoir promis et promect à Jehan Longis, Denis Janot et Vincent Certenas, tous marchans libraires demeurant à Paris, à ce presents, de leur bailler, fournir, livrer, au jour de Pasques prochain en un an, le cinquiesme et sixiesme volumes des livres de Amadis de Gaule qu'il traduyra d'espaignol en françois et leur faire donner par le Roy le privilege de imprimer lesdicts cinquiesme et sixiesme volumes desdits livres de Amadis, a la charge que lesdits libraires dessusnommez seront tenuz faire les fraiz du sceau à leurs despens et de bailler audit sieur de Essars deux livres bien reliez et dorez dez troys premiers volumes desdits livres de Amadis ja imprimez ou deux desdits cinquiesme et sixiesmes volumes, des premiers qui seront imprimez, au choix et eslection de luy, pour les donner au secretaire qui fera despecher ledit congé ou à telle autre personne qu'il lui plaira. Et se seront tenuz en oultre lesdits

libraires dessusnommez de bailler et delivrer audit sieur des Essars douze livres desdits cinquiesme et sixiesme volumes, c'est assavoir dix en blanc et deux reliez et dorez, sans que pour raison desdits livres il leur en sera tenu payer aucune chose. Et en oultre seront tenuz lesdits libraires faire escripre et mettre au net à leurs despens lesdits cinquiesmes et sixiesmes volumes, comme il appartient, tant de fois qu'il en sera besoing pour la correction et impression d'iceulx, sur la mynute qui leur en sera baillée par ledit sieur des Essars, sans ce que ledit des Essars les puissent vendre ne bailler a aultres. Pour lesquelz cinquiesme et sixiesme volumes desdits livres d'Amadis, lesdits libraires ont baillé et payé audit sieur des Essars manuellement, comptant, en la presence des notaires soubzscriptz la somme de soixante deux escuz d'or soleil, dont il se tient pour content et les en quicte. Et ou ledict sieur des Essars seroit defaillant de leur délibrer lesdits deux volumes mynutez dedans ledict temps, en ce cas leur sera tenu, promect et gaige restituer à chacun d'eulx par esgalle portion ladite somme de soixante deux escuz d'or soleil par eux à luy baillée. Aussi demeure quicte ledit sieur des Essars envers ledit Denis Janot de la somme de vingt deux escuz d'or soleil pour ung cheval bay que ledit Janot luy avoit vendu. Et se demeurent quictes les uns envers les autres de toutes aultres choses quelconques dont ils pourroient estre tenuz les uns envers les autres, pour quelque cause que ce soyt, sans toutevoies deroger ne prejudicier au contenu cy dessus.

Fait et passé double, l'an mil VCXLI, le jeudi deuxiesme jour de mars.

(2 March 1542 n.s.; Archives Nationales, Minutier Central, XIX, 160^v)

Contract for the printing of Books One and Two of Palmerin

Noble homme Nicolas de Herberay, escuyer, seigneur des Essars, confesse avoir promis et promet à Jehan Longis, Denis Janot et Vincent Sertenas, tous marchans libraires, demeurant à Paris, à ce presents, de leur traduire, bailler, fournir et livrer, tout traduit d'espagnol en francoys, dedans le jour Jean Baptiste, prochain venant, vingt cayers du premier livre de Palmerin, qu'il traduira d'espagnol en l'ange françoise, chacun cayer contenant six feuilles mis au net, pour commencer par eulx à imprimer ledict livre. Et se promet ledict sieur des Essars, de continuer et parachever de traduire ledict premier livre de Palmerin et le leur rendre tout traduit, de ladicte langue espagnole en françois, dedans le mois d'aoust prochain ensuyvant, ou plus tost se faire le peult; et ce moyennant trente solz tournois pour chacun cayer imprimé dudit livre de Palmerin, contenant troys feuilles, de la sorte des cayers des livres de Amadis^{de} Gaule, que ledict sieur des Essars leur a aussi par cy-devant traduit, sur le pris de laquelle traduction, lesdictz libraires dessusnommez, seront tenuz, promecttent et gaigent, chacun pour le tout, sans division, renoncant au bénéfice de division et de discution, bailler et payer audict sieur des Essars ou au porteur, la somme de quarante livres tournois, d'huy en troys semaines prochain venant, et le reste du pris d'icelle traduction, lesdictz libraires seront tenuz et gaigent, aussi chacun pour le tout, dans division et renonciation, comme dessus, rendre et payer audict sieur des Essars, si tost et incontinent que ledict premier livre sera achevé de traduire. Et se promet, en oultre, ledict sieur des Essars de traduire et leur bailler, fournir, livrer,

tout traduit, d'espaignol en francoys, dedans le jour de Pasques aussi prochain venant, le second livre dudict Palmerin, nommé Primaléon, moyennant et parmi soixante sous tournois, pour chacun cayer imprimé, contenant troys feuilles, et de la sorte comme dessus, que lesdictz libraires dessusnommez, promecttent et gaigent, aussi chacun pour le tout, sans division, renonciation comme dessus, luy bailler et paier, au feur et ainsi qu'il leur delivrera, par cayer, ledict second livre, soit mynute, laquelle mynute, lesdictz libraires seront tenuz faire escriptre et mettre au net, à leur despens, tant de foyz qu'il en sera besoing, pour la correction et impression d'iceulx, sans que ledict sieur des Essars en puisse vendue ne bailler à aultres. Et seront tenuz ledictz libraires dessusnommez de bailler et livrer audict seigneur des Essars, douze livres de chacun desdictz premier et second livre de Palmerin, c'est assavoir dix en blanc de chacun et deux autres aussi de chacun reliez et dorez, bien et deuement, comme il appartient, sans que pour raison desdictz livres, il leur en soit tenu paier aucune chose. A esté accordé, que ou ledict sieur des Essars sera defaillant de leur délivrer ledict premier livre de Palmerin, mynute, dedans ledict temps, en ce cas qu'il sera tenu, promect et gaige rendre et restituer à chacun desdictz libraires, par esgalle portion, ce qu'il aura recu d'eulx, de ladicte somme de XL lt, qu'ilz lui ont promis avancer et paier, comme dict est, se bon semble auxdictz libraires, ou donner terme davantaige pour faire la traduction d'icellui premier livre de Palmerin, sans toutes voyes déroger ne préjudicier à aucune obligation, que ledict sieur des Essars leur a par cy-devant faite, par raison de la traduction d'esp-

aignol en francoys des cinq et sixiesme livres d'Amadis de Gaule, qui demeure en sa force et vertu. Promecttant et obligeant chacun..., mesmement lesdictz libraires, chacun pour le tout, sans division, renonciation, speciallement iceulx libraires au benefice de division et de discution.

Fait et passé double, l'an mil VCXLIII, le jeudi dix neufviesme jour d'avril, apres Pasques.

(19 April 1543; Archives Nationales, Minutier Central, XIX,163)

Contract by which Herberay places an apprentice under Janot

Nobles homme Nicolas de Herberay escuyer Sr des essarts Confesse que en jour de toussainctz de lan passe il auroit baille Comme encores par ces presentes Il baille en apprentis dudit jour jusques a quatre ans apres (ensuyvant?) finiz et accompliz Gerard duport filz de feu Gerard duport en son vivant marchand demeurant a sully pres (Orleans?) a Denis Janot marchand libraire demeurant à Paris à ce present qui Lauroit et a prins, Retenu prend et Retient a son apprentis Auquel pendant ledit temps Il a promis et promet monstrier & enseigner son dit mestier de libraire, lart, et science & tout dont Il se mesle & entremet (a caution?) dicelluy Luy qui en (...) son vivre et buyre manger feu lict hostel & lumiere Et ledit Sr des essars sera tenu. entretenir ledit apprentis pour les deux premiers annees & demye desdits quatre annees de tous habillemens chausses soulliers et autres ses necessitez quil Luy aviendra durant ledit temps Et ledit Janot lentretiendra au surplus a ses despens pour le Reste

dudit temps de quatre ans qui seroit ung an & demy. A ce fut present ledit apprentis aage de vingt ans ou environ qui cedit bail a eu et a pour bien agreable promis et promet servir sondit maitre et luy obeyr a ses (commandes?) licites & honnestes sans luy desfuyr. (Vuillant?) ou cas de fuyte Et oudit cas de fuyte ledit bailleur le promet sercher. Et se le plenuyt de toute loyaulte & preudhomye Promet & obteste (...) en droit soy (...) Mestier ledit apprentis son corps a tenir prison. (Renove...?) & faict & passe Lan mil cinq cens quarante ung Le jeudy deuxiesme jour de Mars.

(2 March 1542 n.s.; Archives Nationales, Minutier Central, XIX, 160)

Privilege for Book Five of Amadis

Françoys, par la grace de Dieu Royde France: au prevost de Paris, ou son lieutenant, Salut. Comme nous avons cy devant octroyé, & fait expedier à nostre cher & bien amé Nicolas de Herberay seigneur des Essars, commissaire ordinaire de nostre artillerie, noz letres de privilege, & permission pour faire imprimer les quatre premiers livres d'Amadis de Gaule, que ledict des Essars a traduitz de langaige Espagnol en langue Françoise: & nous ait à present fait entendre qu'il continue de parachever les aultres, & mesmes le cinquiesme pour nous le presenter, & pource qu'il desireroit bien aussi les faire imprimer, & mettre en lumiere: il nous a humblement supplié, & requis luy vouloir, à ceste fin, octroyer aultres noz letres de permission. Pource est il, que nous inclinants à la supplication & requeste dudit

de Herberay, à icelluy (pour ces causes & aultres à ce nous mouvants) avons permis & octroyé, permettons & octroyons par ces presentes, qu'il puisse, & luy loyse faire imprimer par tel imprimeur de nostredict ville de Paris que bon luy semblera, ledict cinquiesme livre, & aultres qu'il a ja traduictz, & traduira encores cy apres dudict Amadis de Gaule. Et à fin que celluy qui les imprimera ait moyen de se r'embourser, des frais qui luy conviendra faire pour cest effect: avons inhibé & defendu, inhibons & defendons à tous imprimeurs de nostre royaume, qu'ilz n'ayent à imprimer ne faire imprimer, ou exposer & mettre en vente iceulx livres, soit qu'ilz soient de la traduction dudict de Herberay, ou d'aultres, jusques à six ans ensuyvants, à compter de la date, que celluy qui aura charge dudict de Herberay de ce faire, les aura imprimez, si ce n'est du vouloir et consentement desdictz de Herberay & imprimeur: & ce sur peine d'amende arbitraire, & de confiscation desdictz livres. Si voulons & vous mandons, & enjoignons par ces presentes, que de noz presents grace, privilege, licence & permission, vous fassiez, souffriez & laissiez ledict de Herberay, ensemble ledict imprimeur, jouyr & user pleinement & paisiblement durant ledict temps, & ainsi que dessus est dict: sans en ce leur faire, mettre ou donner, ne souffrir, estre fait, mis ou donné aucun arrest, destorbier, ou empeschement en aucune maniere. Et ou aucuns se trouveront contrevenants à nostre presente permission, procédez à l'encontre d'eulx, à la confiscation desdictz livres, & adjudication desdictes amendes, ainsi que de raison: car tel est nostre plaisir. Donné à Fontainbleau, le septiesme jour de Decembre, l'an de grace, mil cinq cents quarante trois. Et de

nostre regne le vingtneufiesme.

Ainsi signé. Par le Roy. L'Evesque de Tulles present.

Delaubespine.

Et séeillé sur simple queuë, de cire jaulne.

Inventory of the books of Nicolas de Herberay

1. Ensuyvent les livres appartenants [̄..] seigneur des essart
2. & estimez par Vincent ch[̄arteran] & [̄..] bonfons maistres
a Paris
3. aux s̄ommes de [̄..] et ainsi quil sensuit
4. Et [̄premierement] ung [̄torozo] en deux volumes prise xii solz
5. Item ung second & tiers volume des amadis [̄..] de [̄..]
prise xii solz
6. Item ung second volume de saint augustin de la cite de
dieu prise x solz
7. Item un decameron de Bocasse grand volume prise xii solz
8. Item ung philocoppe de Bocasse prise x solz
9. Item ung pallemerin dollive dore prise xv solz
10. Item ung [̄n̄afiesme] livre de amadis dore prise xx solz
11. Item ung primaleon de cresse prise x solz
12. Item ung septiesme livre de amadis prise viii solz
13. Item ung quart cinq et six de amadis Reliez de [̄..]
prises xx solz
14. Item ung huitieme livre de amadis [̄..] de [̄..] prise x solz
15. Item ung grant Vitruve prise xxx solz
16. Item ung pallemerin dollive [̄..] de veau prise xii solz
17. Item les [̄..] de [̄petracle] grant volume prise vi solz
18. Item ung premier livre de Roland [̄..] dore prise x solz
19. Item ung premier livre de discours de machiavel prise v solz
20. Item ung [̄apiani alexandri] prise xv solz
21. Item ung [̄..] grand volume prise x solz
22. Item ung [̄Instruction] [̄..] [̄..] de agneau prise vi solz

23. Item ung gerard deuphrate dore prise x solz
24. Item ung [̄.̄.] de ovide en françois prise x solz
25. Item ung [̄?lactance] françois grand volume prise x solz
26. Item histoires de [̄.̄.] temps prise vi solz
27. Item [̄.̄.] histoires de polibe grand volume prise vi solz
28. Item un p[̄rinse] de [̄.̄.] prise xviii solz
29. Item les [̄actes] des apostres prise x solz
30. Item ung alain chartier prise v solz
31. Item une [̄.̄.] prise v solz
32. Item ung dion historien en grec prise xii solz
33. Item les quatre livres des eneydes de virgille prise iiii
solz
34. Item lhistoire des plantes prise x solz
35. Item ung [̄eneas] de virgille en francais prise v solz
36. Item un tristan de lyonnois prise v solz
37. Item les [̄memoyres] dargenton du Roy loys prise ?
38. Item [̄.̄.] [̄.̄.] grand volume prise vi solz
39. Item ung Vitruve [̄.̄.] prise xviii solz
40. Item ung [̄.̄.] de [̄.̄.] prise ii solz
41. Item les troys livres de theodore prise ii solz
42. Item ung tiers volume des post...s prise iii solz
43. Item ung tiers volume de Lancelot prise iii solz
44. Item ung second & tiers volume de machiavel [̄.̄.] [̄.̄.]
prise iiii solz
45. Item ung Herodote [̄.̄.] [̄.̄.] prise iiii solz
46. Item ung [̄? cornelius tacitus] en françois prise v solz
47. Item ung polibe francais petit volume dore prise v solz
48. Item les quatre cinq six & septiesme livres damadis espagnol
prisez xxx solz

49. Item ung livre [] des [] de Juan de mera
50. prise ii solz
51. Item ung primaleon de gresse espagnol prise iiii solz
52. Item ung [] espagnol prise iii solz
53. Item ung [] Juan de mera y [] [] prise iii solz
54. Item une [] [] espagnol prise ii solz
55. Item ung Roland furieulx espagnol prise ii solz
56. Item ung amadis de gresse espagnol [] de papier prise
ii solz
57. Item ung [] de [] prise ii solz
58. Item un livre intitule la cronica del Rey don Rodrigo
59. prise iiii solz
60. Item ung livre en espagnol de flores & blancaflor prise
ii solz
61. Item ung capella espagnol prise ii solz
62. Item ung livre de [] [] prise ?ii solz
63. Item ung [] [] de [] prise xviii solz
64. Item ung [] prise ii solz
65. Item ung [? apathemis] en francois prise ?ii solz
66. Item ung cortizan en italien prise ii solz
67. Item douze livres en [?francois] prises ensemble xviii solz
68. Item unze petis livres en francois prises ensemble xviii solz
69. Item vingt cinq petis livres en francois prises ensemble
xx solz
70. Item ung [?petit] Justin en francois prise ?ii solz
71. Item dix huit livres en francois prise ensemble xxx solz
72. Item ung [] en deuz volumes dorez prise v solz
73. Item vingt huit petis livres en [] prise ensemble xx solz

- 74. Item ung [] de [] [] [] prise ii solz
- 75. Item ung livre de la [] de [] []
- 76. prise ii solz
- 77. Item [] petis livres [] de [] prises ensemble x solz
- 78. Item ung [] petiz livres telz quelz prise ensemble v solz

(October 1552; ~~Annuaire~~ Archives Nationales, Minutier Central, XIX, 273)

NOTES

INTRODUCTION : Notes

- 1) See below, Chapter One, pp. 20-21.
- 2) See below, Bibliography, no.292. Henceforward all references to the Bibliography will use only the number, thus "no.292".
- 3) See, for example, the 1544 Pliny translation (no.219) at Vienna, which was thought to be lost, or Chappuys' Complaincte de Mars s.d. (no.257) which I came across quite by accident in Lille.
- 4) For instance, it has not been possible for me to visit any Italian libraries.
- 5) Bowers' work was in turn based largely on the methods elaborated by Sir Walter Greg in the Bibliography of the English Printed Drama to the Restoration.
- 6) Bowers, F., Principles of Bibliographical Description, p.38.
- 7) Ibid., p.39.
- 8) The reason for this was probably economical - type was an expensive item of equipment (see, inter al., Febvre, L., and Martin, H.-J., L'Apparition du livre, p.167) and only the largest firms would have the funds to hold large stocks. In any case, with large books it was common practice to set part of a book, print it, distribute it, and reset the type for the next part. This was the procedure used as late as the 1960's when Stanley Morison's John Fell was hand set using a small fount of type at Oxford.
- 9) This is quite apart from the significance of multiple editions in the establishment of texts.
- 10) Nos.299-302. See below, p.31.
- 11) Bowers, Principles..., p.40.
- 12) Nos.131 and 145.
- 13) On this point, see Bowers, Principles..., pp.49-53.
- 14) See No.164.
- 15) See No.185.
- 16) Bowers, Principles..., pp.41-42.
- 17) Ibid., p.56.
- 18) i.e. type which got caught on the ink ball during inking and pulled from the forme. Leaf-numbers, being isolated from the rest of the type-page, were particularly prone to being pulled.

- 19) The bibliographer and the textual critic may of course be the same person, and frequently are. On this question see also below, p.18
- 20) Bowers, Principles..., p.113.
- 21) ibid., pp.135-180.
- 22) Bibliographical opinion has now veered strongly towards the use of photographic reproductions in place of quasi-facsimile transcriptions, chiefly because Xerox has made the provision of such reproductions a very simple matter. However, when one is dealing with books as old and as rare as many of Janot's are, libraries are now often reluctant to allow them to be xeroxed. (The British Library, for example, will no longer make copies of any book printed before 1800.) Photographs would be one way round the problem, but it has not been a practicable proposition from the point of view of time and cost, so far as the present study is concerned, given the large number of books involved. Reliance has therefore been placed on the more conservative method, elaborated for use without the benefits of photography, and within the limited aims of the study "quasi-facsimile" has fulfilled its purpose.
- 23) Compare, for example, the two transcriptions of the two editions of Le grand Caton, Nos.253 and 254.
- 24) i.e. formes in which recurring matter like running titles and the furniture providing the space between the pages was left standing, with new text being substituted at the end of the run for each sheet.
- 25) e.g. variation in the signing of inserts has been helpful in identifying the printers of Janot's early publications. See, e.g. no. #46 in which Le Noir used a different convention from, say, Lotrian.
- 26) In Janot's case catchwords occur most commonly in his folios, and are of assistance in providing characteristic identification for each sheet. In quartos, octavos, duodecimos and sextodecimos, one sheet usually forms one gathering (or two in the case of sextodecimos), but in folios, three or more sheets normally make up a gathering, so that correspondingly more identification per gathering is needed to pick out aberrant material. Equally, and this would be the chief reason from the printer's point of view for using catchwords, the multiplicity of sheets within gatherings could avoid problems in binding. Catchwords provide an easy means of checking which sheet should follow which.
- 27) An example is provided by the Rabelais Quart Livre editions of 1552 mentioned above (p.6). A confrontation of two copies of ostensibly the same edition, but of what Rabelais scholars have loosely called different "tirages", shows catchwords in clearly different positions on most pages, revealing that two editions are involved.

- 28) See below, p.14.
- 29) Bowers, Principles..., pp.300-306.
- 30) Some work on the romans and italics of Janot's period has been done, and this is referred to in the chapter on Janot's materials. For the gothics practically nothing is available as a point of reference; fortunately they are comparatively more easy to differentiate from each other, although they are perhaps of less significance in Janot's production.
- 31) e.g. Janot's edition of Fuchs, L. De sanadis, 1542, No.171 .
- 32) The largely "gothic" woodcuts used in books from Janot's early career have not been dealt with in nearly as much detail as those appearing in Janot's career as an independent printer.
- 33) The Bowers method is the result of a fairly long process of development. On the history of bibliographical description, and for an appraisal of its present procedures and customs, see Foxon, D., Thoughts on the History and Future of Bibliographical Description.
- 34) Gaskell, P., John Baskerville, a Bibliography, p.xv.
- 35) See above, note 34: Gaskell, P., A Bibliography of the Foulis Press.
- 36) Renouard, P., Imprimeurs et libraires parisiens du XVIe siècle.
- 37) Cancellation is a matter of particular importance in Baskerville's work, and in the eighteenth century generally, but it is not common in the sixteenth century. As regards errors, it will be seen in the entry reproduced that Dr Gaskell is able to conclude that Baskerville did not here use skeleton formes, a matter of interest to the student of printing methods, if not to the general reader. This sort of deduction is sometimes possible in Janot's work.
- 38) Foxon, D., Review of P. Gaskell's A Bibliography of the Foulis Press, The Library, 5th series, 20, 1965, pp.251-252.
- 39) Hanson, L.W., Review of P. Gaskell's John Baskerville: a Bibliography, The Library, 5th series, 15, 1960, pp.135-143.
- 40) Gaskell, P., "The early Work of the Foulis Press and the Wilson Foundry", The Library, 5th series, 7, 1952, pp.72-110; 149-177.
- 41) i.e. more or less in the Bowers manner.
- 42) Carter, H., Review of P. Renouard's Imprimeurs et libraires parisiens du XVI^e siècle, The Library, 5th series, 21, 1966, p.70.

43) Foxon, Thoughts..., p.26.

44. Since it is hoped that the present study may eventually serve in the publication of Renouard's work to which it owes so much, this aim would seem the more reasonable given that Renouard's work should eventually cover all sixteenth-century Parisian printing, and therefore provide a fairly comprehensive body of general information for the specialist to draw on.

45) The collection of more material than is presented has the advantage of allowing a judgement of how much detail need be given for any one edition. And even though detail need not always be presented, it may provide, in difficult cases, a weight of evidence to set the author's mind at rest.

46) "... a straightforward transcription of the title in roman type (without line endings) and the collation suffices to distinguish editions (in Greg's Bibliography of the English Printed Drama ...", Foxon, Thoughts..., p.19.

47) A big gap in the bibliography is the lack of any treatment of the paper Janot used. It has been extremely difficult to get good views of watermarks in his books except in a very few cases, and it has seemed better not to attempt to provide any coverage of this (admittedly important) aspect of Janot's production without proper evidence.

CHAPTER ONE : Notes

- 1) Any search at the Minutier Central would take a long time, since there are at present no firm indications of exactly which notary or notaries Janot employed.
- 2) Coyecque E., Recueil d'actes notariés relatifs à l'histoire de Paris.
- 3) Renouard, P., Documents sur les imprimeurs, libraires ... ayant exercé à Paris de 1450 à 1600, Paris, 1901.
- 4) HARRISSE, H., Excerpta colombiniana.
- 5) Picot, E., in the Revue critique d'histoire et de littérature, July 1887, pp.44-54.
- 6) Lepreux, G., Gallia typographica.
- 7) Now Madame Charon.
- 8) It should be registered that for the purposes of this chapter I have rigidly restricted myself to the use of books which I have actually seen. Books of which records exist, but which I have not been able to locate, have not been mentioned except in a very few named instances. To this extent the analysis offered here falls short of completeness.
- 9) This form of dating was confined to Latin books printed from 1540 onwards.
- 10) No.2. I have not located any copies of this book, but Tchemerzine, A., Bibliographie d'éditions originales et rares d'auteurs français..., Vol.VI, p.97, gives details and facsimiles.
- 11) No.3. This book was almost certainly printed by Nicolas Couteau.
- 12) No.1.
- 13) See Map, fig.1.
- 14) See Renouard, P., Répertoire des imprimeurs parisiens, libraires..., pp.218-219.
- 15) Nos.5 and 6. The dating of the Cœur de Philosophie in 1530 n.s. rests on the assumption that Janot gave up the "Corne de cerf" address when he joined Lotrian late in 1530 (see below, p.4¹⁸); the possibility of its having been printed in 1531 n.s. must not be ruled out. The two known states of the Bouchet work may cause some confusion, since one suggests that Le Noir was the printer, and the other that Janot was. The materials used were Le Noir's, and it appears to have been his habit to attribute the printing of works he produced for others to his collaborators. C.f. De Vigo en francoys, no.7.

- 16) Nos²⁴⁸ 252, 276 and 346. The apparent discrepancy mentioned in note 15 is assumed to have operated.
- 17) No. 325.
- 18) No. 304.
- 19) Nos ~~1535 and 1536~~ 327.
- 20) One cannot, of course, know how many books have been lost, but for the surviving "Corne de cerf" books, a ratio of 1 : 11 for Janot : non-Janot would be difficult to credit. For Janot's production from 1534 onwards the corresponding ratio is roughly 7 : 1. Furthermore, two surviving books produced in eighteen months or so, and at such a ratio, scarcely represent an economic exploitation of the necessary plant and materials.
- 21) Janot is never specifically referred to in an imprint as an "imprimeur" until 1535, except in works produced with Lotrian and in the works shared with Le Noir already mentioned, while the words "imprimé par Denis Janot" only appear from 1534 onwards.
- 22) See Doucet, R. Les Bibliothèques parisiennes au XVI^e siècle, pp. 91ff., for an inventory of Jean Janot's books.
- 23) See Map, fig. 1. Lotrian already had a connection of sorts with Janot - he had earlier taken over the shop of Janot's maternal grand-father's widow, who had herself been associated with her son-in-law, Denis' father. In any case, Lotrian's shop cannot have been more than about 100 yards away from the "Corne de cerf".
- 24) On this point speculation is again inevitable. Some help might be gained if an exhaustive search could be made for documents about such arrangements in the Minutier Central.
- 25) Information might be forthcoming were a detailed study to be made of the whole known production of the Trepperels and Jean Janot, as well as of Denis Janot and Lotrian. Harisse attempted this in his Excerpta colombiniana (see below, note 26) but his conclusions are open to doubt.
- 26) The Cœur de Philosophie appeared from the "Corne de cerf" on 23 March, while the earliest dated book bearing the names of Lotrian and Janot is Juan de Vigo's Practique (No. 7) of 28 December, printed by Le Noir. Harisse placed the formation of the partnership between 25 January 1530 and 22 February 1531, having not apparently come across the Cœur de philosophie and Vigo's Practique. He knew of the Ordonnances des joustes, s.d. (No. 280) and reasoned (p. LII, note 2) that they were printed in early December, but, strangely, he does not use December 1530 as the terminus post quem for the formation of the collaboration. Picot in his criticism of Harisse's work (Revue critique d'histoire et de littérature, July 1887, p. 50) puts the formation in 1531. Lepreux (Gallia typographica, p. 279) puts the move from the "Corne de cerf" in 1532, but mentions nothing about the "Escu de France",

suggesting without any supporting evidence that Janot moved straight to the "Enseigne Saint Jean Baptiste".

27) Renouard, Répertoire..., p.285.

28) Art. cit., p.50.

29) Firmin-Didot, A., Essai typographique et bibliographique sur l'histoire de la gravure sur bois, 157.

30) See Nos. 19, 21, 30, 32-33.

31) Nos. 19, 21-25, 28, 30, 32-33.

32) See Renouard, Répertoire..., p.284.

33) No.13.

34) No.14. This ignores an edition of Du Montverd's Fleur et secretz de medecine of 1538 (BN - Rés 8° Te¹⁷ 35 and Wellcome 1946) which carries a privilege granted to Janot and Lotrian on 29 January 1532. (This was also the date of the privilege they obtained for the Mondino work.) The only mention of Janot comes in this privilege; otherwise it seems to be exclusively Lotrian's production. Cf. their earlier joint edition, S.d. (No.271).

35) No.9.

36) No.17.

37) Janot had been using his own marks (Renouard 476-479) both independently, and in works shared with Lotrian, from the very beginning of his career.

38) No.11.

39) No.15.

40) Set 2.

41) Harrissee, Excerpta colombiniana, p.XLVII. N.B. that Harrissee mentions a book of Janot's (loc.cit., note 3) purporting to carry the "Escu de France" address, and dated 1536 - Bouchet's Elegantes epistres. However, the reference Harrissee makes in Brunet, J.C., Manuel du libraire et de l'amateur de livres, Vol.I, 1158 does not mention the "Escu de France".

42) No.342.

43) Nos. 286 and 287.

44) No.291.

45) Type ornaments 4-13. See below, Chapter Two, p.54.

46) No.21.

- 47) The only roman-printed book linked with his name before this is Corrozet's Fleur des antiquitez of 1532, which was printed by Nicolas Savetier. No.9.
- 48) Four fifths of all dated books between 1534 and 1545.
- 49) On Janot's style see below, p.
- 50) Several more undated books which may be ascribed to this period were also shared with Longis and Sergent. Renouard, Documents..., p.138 suggests that Longis may have been married to Janot's sister.
- 51) Nos.29 and 31.
- 52) Le Messier is nowhere mentioned, but many of the initials used are also to be found in one of the few works he ever signed: Curtius, Quintus, Des factiz et gestes d'Alexandre le grand, Paris 1534 (Munich - A Lat b 334).
- 53) No. 30. N.B. that Fabri is called Le Fèvre in the bibliography in order to conform with BN usage.
- 54) Terrasse, L., François Ier, Vol.II, p.237.
- 55) See Map, fig.1. During the recent construction of a car park under the Parvis de Notre Dame, the chance was taken to trace the outline of the old buildings of the rue Neuve Notre Dame, and Sainte Geneviève des Ardents stands out clearly. Two books dated 1534 do carry the Saint Jean Baptiste address (nos.20, 23) but it could well be that they were dated in the old style. Given the lack of firm evidence from accurately dated books, it still seems reasonable to place the move around late 1534-early 1535.
- 56) See below on Janot's types, p.61. It was however first used in Grosnet's Enchiridion virtutem of 1534, no.27.
- 57) Gaguin, La mer des cronicques, No.51.
- 58) Gilles, Annales, No.52.
- 59) Typeface 10.
- 60) Guido de Cauliaco's Guidon en francoys, No.29 and Petrarch's Des Remedes, No.31.
- 61) That on F1^R of Gringore's Chantz royaulx of 1535, No.39.
- 62) Alain de Lille's Paraboles, No.229, Brandt's Grand nauff-raige des folz (A), No.250 and Champier's Chevalier Bayard, No.255.
- 63) Nos.55, 230, 49, and 258. The Chastelaine du vergier is undated, but typographical and other evidence allows it to be placed in or shortly after 1536. On the woodcuts and dating of Alberti's Hecatomphe, see the note under its entry in the bibliography.

- 64) On the cuts themselves, see below on Janot's materials.
- 65) See Febvre, L. and Martin, H.-J., L'apparition du livre, Chapter V, passim.
- 66) On the immense popularity of such works, see Woledge, B., Bibliographie des romans et nouvelles.
- 67) No.30. (Cf. No.10). He did so again in 1539 (No.102).
- 68) No.271.
- 69) No.14.
- 70) No.29.
- 71) No.31.
- 72) No.22.
- 73) No.27.
- 74) No.28.
- 75) Nos.36 and 37.
- 76) Nos.34, 39 and 40.
- 77) No.41. This later romance is not connected with the Meliadus volume of 1533 (No.17) q.v.
- 78) See No.235. The dating of this volume in 1535 is fairly safe - see the note to the entry in the bibliography. Chrétien Wechel had published this work in 1532 - it is a fair assumption that one of the reasons for pirating an edition would normally be a certain confidence that it would sell.
- 79) See Johnson, A.F., "Geoffroy Tory", The Fleuron, 6, 1928, pp.37-66, and Veyrin-Forrer, J., "Antoine Augereau, graveur de lettres et imprimeur parisien (vers 1485?-1534)", Paris et Île de France, 8, 1956, pp.103-156. Nina Catach, in L'orthographe française à l'époque de la Renaissance, p.44, note 34, suggests that some of Tory's type had in turn previously been used by Baligault.
- 80) See below, Chapter Two, p.63.
- 81) No.62.
- 82) Nos.66, 67, 68 and 69. The 1537 edition is attributable to Janot only on the grounds of typography and illustration.
- 83) No.63.

- 84) No.266.
- 85) See Droz, E., Chemins de l'hérésie, Vol.I, p.291.
- 86) Crenne, H. de, Angoisses douloureuses, Nos.263 and 264.
- 87) No.84.
- 88) Renouard 484-486, (A), (B).
- 89) No.79.
- 90) No.71.
- 91) No.91.
- 92) The associations with Foucher and Gaultherot were significantly confined largely to the joint publication of medical books.
- 93) No.105.
- 94) No.106.
- 95) No.322.
- 96) No.93.
- 97) I.e. the three medical works, two by Grospré, and one by Tussignano. (Nos.119, 152 and 126)
- 98) No.113.
- 99) No.328.
- 100) No.260. The work itself is undated, but it carries a privilege granted on 22 September 1540.
- 101) See the discussion below on L. Meigret's Traité de l'écriture françoise, p.34.
- 102) See Chapter Three.
- 103) Nos.299 and 115. The first edition of the Theatre is undated, but its privilege was granted on 31 January 1540 n.s. and the evidence of the breakages to the frames around the woodcuts reveals that it was printed before the Hecatographie of the same year, i.e. before 22 June 1540. The Janot editions of the Theatre are normally wrongly dated 1539 because the privilege is dated in the old style in the book itself, and only two editions are normally identified, whereas there are in fact at least four bearing Janot's imprint, two of them of the original version, and two incorporating revisions.
- 104) The pirated edition was un-illustrated, and apparently came from the presses of the "Icarus" printer.

- 105) Nos.169 and 208.
- 106) Nos.192 and 193.
- 107) No.185. N.B. that I have not seen this work.
- 108) Brunet, J.C., Manuel..., IV, 1231.
- 109) See Chapter Three, p.90.
- 110) Nos.149, 150 and 282.
- 111) No.152.
- 112) No.131.
- 113) No.148.
- 114) No.140}
- 115) See below, Appendix B.
- 116) No.169.
- 117) Nos.164, 184 and 347.
- 118) The Lilium medicinae (No.173) required 62 sheets of paper per copy, and only six other books exceeded this. See Appendix A.
- 119) Nos.174-179.
- 120) On Meigret, see Catach, N., L'orthographe française..., pp.87-95, etc.
- 121) Reproduced in Catach, N., L'orthographe française..., p.285, from Meigret, L., Réponse à la desesperée réplique de Glaomalís de Vezelet transformé en Gyllaome des Aotels, 1551.
- 122) Quoted in Catach, N., L'orthographe française..., p.88.
- 123) No.219.
- 124) See, e.g., Catach, N., L'orthographe française..., p.248.
- 125) See Appendix A.
- 126) e.g. Cebes, Le Tableau, edition A, 1543 (no.192).
- 127) See Chapter Three, p.71.
- 128) See Appendix A.
- 129) It is worth pointing out that at least one edition ostensibly of 1543 probably dates from 1544, namely edition B of Corrozet's Hecatomgraphie.

130) Nos.196 and 190.

131) See Concasty, M.L., ed., Commentaires de la faculté de médecine de l'Université de Paris, p.379b.

132) The Recueil de vraye poesie françoise, No.220.

133) The appointment could possibly have been made by 2 January 1544 (see No.204), more likely by 31 January 1544 (see No.213) and certainly by 25 March 1544 (see No.219).

134) No.213. Janot's edition was a reprint, with some additions, of the edition of 1542, printed by Caveiller for Poncet Le Preux (who obtained a privilege for it on 27 September 1542) and the Angeliers. The editor of the collection, Antoine Burrier, introduced novel orthographical ideas in 1542, but Janot declined to use them in his edition despite the fact that they are mentioned on the title. See Catach, N., L'orthographe française..., pp.203-204, 276, etc.

135) No.203.

136) No.218.

137) No.216.

138) No.220.

139) See below, Chapter Two, p.54.

CHAPTER TWO : Notes

- 1) See, for example, the following: Parent, A. and Veyrin-Forrer, J., "Claude Garamont: new documents", The Library, 5th series, 29, 1974, pp.80-92; Barker, N., "The Aldine roman in Paris, 1530-1534", The Library, 5th series, 29, 1974, pp.5-20; Vervliet, H., "Les canons de Garamont: essai sur la formation du caractère romain en France au seizième siècle", in Refugium animae bibliotheca (Festschrift für Albert Kölb), Wiesbaden, 1969, pp.481-500.
- 2) Illustrations or descriptions of the materials described will be found on pp.102ff. Marks are here defined as those appearing in Renouard, P., Les marques typographiques parisiennes des XV^e et XVI^e siècles, nos.476-481. From here on the marks will be referred to by their Renouard numbers. It should be noted that Janot appears to have used two versions of mark 480. See the Harvard Catalogue, no.105, where mention of the variant is made. The two states are very similar and they have not been differentiated here.
- 3) It may be significant that in the three dated books Lotrian does not appear to have been involved, suggesting perhaps that Janot was acting independently of his partner in these cases.
- 4) See below, on marks 480-1 and on compartment 483.
- 5) Probably the Lamb of God, symbol of His love.
- 6) C f. the same "signature" on compartment 482.
- 7) It could well be due to the same engraver as 476, 479 and compartment 482, the general style being not dissimilar, e.g. in the treatment of the trees, while the suggested readings of the signature on 479 and 482 (see Harvard Catalogue, no.134, and Fairfax-Murray Catalogue, Vol.1, p.510) tally with that given here.
- 8) In Capella, Commentarii, no.62.
- 9) The earliest accurately dated use was 10 July 1538, in Gringore, Diverses fantaisies, no.77. The mark went on to be used by Janot's successor Etienne Groulleau, and also by Pasquier Le Tellier.
- 10) See above, p.42.
- 11) Renouard 623.
- 12) Analysis of initials has been restricted to those appearing in books actually printed by Janot after 1534, although notes have usually been made in the bibliography of initials also found in books produced earlier in collaboration with Lotrian.
- 13) It is impossible to say whether or not they were cut specifically for Janot, or whether they might not once have formed parts of sets. The large number of initials in use in Paris at

the time has prevented the properly detailed study of the genesis of the initials which might have clarified this problem.

14) Typefaces 1, 2, 4. See below, p.61.

15) Tory died before 14 October 1533. See Renouard, Documents sur les imprimeurs libraires...ayant exercé à Paris de 1450 à 1600, p.265.

16) i.e. not using Tory's KYZ.

17) The L used by Janot was, however, also used by Tory (even though it does not appear in the Champfleury illustrations), e.g. in La procession de Soissons...faicte a la louenge de Dieu pour la delivrance de nosseigneurs les Enfans de France "achevé" on 29 August 1530. (Mazarine 35889 Rés.) Janot did not use the L in the Champ Fleury illustration.

18) The P is found in the Procession de Soissons, 1530, while the V appears in François Ier's Ordonnances du Roy nostre Sire, sur l'estat des tresoriers et maneyement des Finances, of 1532 (BN: Rés. F 1894).

19) The Danse macabre, No.15.

20) See Jennings, O., Early Woodcut Initials, p.231.

21) Inits. 2, 3, 5, 6, 8, 9, 13. It may well be that, like Set 3, these initials were inherited by Janot from his predecessors in the printing trade.

22) Init. 1 has been noted 53 times, and Init.2 47 times (six of these being before 1534).

23) i.e. Champier's Gestes, ensemble la vie du preux chevalier Bayard, no.255.

24) No.79.

25) In Du Montverd's Fleurs de medecine, no.271.

26) Certain woodcut ornaments, whilst representing no particular scene, are included in the list of woodcuts since they appear to derive from a common source. These cuts are found notably in Sagon's Chant de la paix of 1538 (no.86), Bouchet's Genealogies of 1539 (no.87) and Terence's Andrie of 1542 (no.187).

27) A compartment is taken to mean a woodcut border cut on a single piece of wood, and pierced in the centre for letter press.

28) See Tervarent, G.de, Attributs et symboles dans l'art profane, 302-3.

29) Renouard 484.

30) See Renouard 485.

- 31) No.17. Meliadus is also the only work of the four using Compartment 482 with evidence, other than the compartment itself, to link it with Janot's name, and even here Janot's imprint only occurs in one of the two states of the edition.
- 32) Harvard Catalogue, no.140.
- 33) No.86. This work concerns the truce of Aigues-Mortes concluded in July 1538, which makes it possible to date this use of the compartment to August or September 1538 at the earliest, allowing time for the news to travel, and for the work to be composed.
- 34) See nos.263-264. There is of course no way of knowing by how much time the granting of the privilege preceded the completion of printing, but the chances are that the work was published in 1538.
- 35) No.91.
- 36) 483 - at least 11 times; 484 - nine times; 485 - 14 times; 486 - ten times. N.B. that 486 was seriously damaged in 1542 during the printing of Aesop's Fables.
- 37) No.71. "A" also appears in Helisenne de Crenne's Angoisses, probably of late 1538: see nos.263-264.
- 38) Nos.272-273.
- 39) i.e. cuts Pe1, Pe13, Pe20, Pe25, Pe31 and Pe32.
- 40) Nos.84, 106 and 322.
- 41) No.145.
- 42) No.322.
- 43) No.207.
- 44) No.203.
- 45) Frames are taken to mean woodcut borders made up of several pieces, the various elements of which could be used independently.
- 46) E.g. head-piece 9 and head-piece 12 are both used in Finé's Prothomathesis, 1532 (BN: Rés V120). Also head-piece 15 and head-piece 16 appear to be dated 1520, but, surprisingly, I have not come across them elsewhere.
- 47) From here on sp = side-pieces (in sets of two); hp = head-piece; tp = tail-piece.
- 48) The only cases of material from the emblem books being used in editions of the Amadis occur in the two editions of the Fourth Book (nos. 188-189), where sp7, hp3 and tp8 are found, the latter two only in the variant state of edition IV A.

- 49) No.299, q.v. for details on the dating of this work.
- 50) Sp1-4, hp1-4, tp1-4.
- 51) Nos. 115, 141; 194 and 195. N.B. that edition B, although dated 1543, probably dates from 1544.
- 52) See above, note 48.
- 53) Nos.116 and 142.
- 54) For details of the Amadis editions see Chapter III.
- 55) No.164.
- 56) No.184.
- 57) No.347.
- 58) No.164.
- 59) No.203.
- 60) See Harvard Catalogue, nos.33 and 75.
- 61) In the absence of any firm evidence this could indicate that the two "libraires" were still collaborating as late as 1535, although it would be interesting to know whether any other printers were also using the same material.
- 62) For cuts appearing in the Amadis de Gaule romance, the notation of Hugues Vaganay has been adopted; see his Amadis en français.
- 63) i.e. cuts measuring roughly 32 by 53mm.
- 64) So far as dating is concerned, the year alone has been taken into account. Thus, if a cut is used in more than one book in the year of its first appearance, then it has the prefix appropriate to the book appearing first in the bibliography.
- 65) No.229. The cuts used in this edition (AL1-30) appear to date from earlier than 1534. It should be noted that more than one set of cuts depicting these scenes was in use in Paris at this time.
- 66) No.49.
- 67) No.55.
- 68) It may be that the smaller cuts were commissioned by Janot, and that he obtained the larger ones from another printer. Some of the larger cuts seem more worn, although I have not found them in the work of any other printer of the period.
- 69) No.230.

70) Nos.66, 67, and 68.

71) No.69.

72) No.266.

73) No.306.

74) Nos.263-264.

75) No.84.

76) Nos.86.

77) Two such cuts (H2-3) are used in Edition A of the Angoisses douloureuses.

78) No.77.

79) Information from Mr David Du Vivier.

80) No.89. I have found no copy of the 1539 edition, but only an incomplete set of photographs; however, the Janot edition of 1543 (No.191) is represented in the Bibliothèque Sainte Geneviève. It seems likely that the fifteen cuts otherwise found only in the 1543 edition were also found in the 1539 edition, especially as their general style suggests the earlier date of execution.

81) No.96.

82) No.87.

83) No.299.

84) No.115.

85) It seems probable, since the La Perriere cuts are not used elsewhere, and, equally, are of abnormal dimensions, that they belonged to La Perriere rather than to Janot.

86) No.109.

87) Vag77, Vag79, Vag84-85 are not counted here, although they must have been cut by the end of that year, since the edition in which they first appeared (Amadis III A, no.162), although dated 1542 on its title, carries an "achevé" of 1 December 1541. See Chapter Three, p.86.

88) No.131.

89) Miss Mortimer notes (Harvard Catalogue, no.35) that the first shows Richard Roussat's arms, and the last his initials, so that these cuts may have belonged to Roussat rather than to Janot.

90) No.138

90) No.169.

91) No.187; these cuts might well in fact date from 1538, when the first cuts of this size appeared in Sagon's Chant de la paix, no.86.

92) No.191.

93) See above, note 80.

94) No.196.

95) Nos.192-193.

95) Ninety-three if one counts the new cut appearing in Lemaire de Belge's Promptuaire (No.224), which, though dating from 1545, was presumably planned by Janot.

96) No.218.

97) Only one instance has been recorded earlier: Corrozet's Fleur des antiquitez... of 1532, no.9.

98) For the purposes of this section on types, acquisition by Janot is assumed on the basis of the earliest dated use by him.

99) No.21.

100) e.g. in the Ordonnances...sur l'estat des tresoriers of 1532 (BN:Rés F1894).

101) i.e. Set 1.

102) No.33.

103) e.g. Marguerite de Navarre's Miroir de l'ame pecheresse, of 1533 (BN: Rés Ye 1631); see Renouard, Imprimeurs et libraires parisiens du XVI^e siècle, Vol.I, pp.219-220, and Planche A39.

104) No.321.

105) The ampersand in the fount used by Augereau is also level.

106) No.229.

107) Edition A, no.250.

108) Some measure of disagreement exists as to the origins of this type. Vervliet ("Les canons de Garamont...") notes that it first appears in 1536 in the work of Simon de Colines (p.488), but does not think that its design should be attributed to Claude Garamont (p.496). Mile. Parent and Mme. Veyrin-Forrer ("Claude Garamont: new documents"), however, imply that in fact Garamont did design and cut this face (p.82), since it is found in works printed in 1545 by Etienne Mesvière, whom Garamont was under

contract to supply with type and matrices (contract transcribed, pp.87-8). The terms of the contract do not, however, explicitly mention the supply of a petit-canon, while other types are specifically mentioned, so that the attribution of this particular type to Garamont cannot be proven.

109) No.62.

110) No.297.

111) It is an interesting coincidence that both these works involve anti-imperial propaganda.

112) No.63.

113) No.77.

114) It is possible that typefaces 15 and 17 are one and the same, although typeface 15 appears to be slightly smaller. See below for details of typeface 17.

115) Again it is possible that typefaces 16 and 20 are the same, although typeface 16 is never used in the text of any work, while typeface 20, which appears in any case to be slightly smaller, is used for the text of several works, which suggests that Janot possessed a larger fount of typeface 20.

116) No.70.

117) This may be the same as typeface 15; see above, note 114.

118) Nos.92 and 94.

119) No.104.

120) No.91.

121) No.93.

122) See Carter, H., A View of Early Typography, p.122 and fig. 82 (not fig.81). It should be noted that the capitals designed for this fount, while roman, are in fact slightly smaller than those of the "gros romain" (typeface 18); the two different sets of capitals eventually became mixed in Janot's typecases.

123) No.133.

124) See above, p.62. The hypothesis that typeface 23 was meant as a replacement is supported by the fact that the only book dated 1542 which still uses typeface 8 is San Pedro's Debat de deux gentilzhommes... (No.186), for which the privilege was granted early in the year, on 8 January.

125) No.173.

126) No.187.

127) No.196.

128) No.198.

129) No.214.

130) This is the only italic Janot used which has leaning capitals.

131) No.211.

132) It should be noted that all three typefaces just discussed appear in either or both of the second edition of Cébès' Tableau (no.193) and the fourth edition of Corrozet's Hecatomgraphie (no.195), both of which are ostensibly of 1543. The use of these types suggests, however, that the two editions are falsely dated - it is difficult to credit a gap of several months between the first usages of new materials such as these.

133) No.221.

134) N.B. of the 134 woodcuts used in the Quinze livres de la metamorphose d'Ovide (No.105) of 1539, for example, only about fifty were new.

135) Nos.214, 218.

136) No.196.












CHAPTER THREE: Notes






- 1) See, e.g. Thomas, Sir H., "The Romance of Amadis of Gaul", Transactions of the Bibliographical Society, 11, 1909-11, pp. 257ff.
- 2) Ibid., p.252.
- 3) BM - C.20.e.6.
- 4) See Jones, R.O., A Literary history of Spain: the Golden Age Prose and Poetry, p.53.
- 5) See Thomas, art.cit., pp.251 ff.
- 6) See Thomas, art.cit., pp.292-297. These figures take no account of the multiplicity of editions within each language. See below, pp.97-99, for further discussion of the 16th century editions.
- 7) Baret, E., De l'Amadis de Gaule et de son influence sur les moeurs et la littérature aux XVIe et XVIIe siècles, p.209.
- 8) Le premier livre de la chronique de dom Flores de Grece, 1552, ã2^R.
- 9) See Appendix B.
- 10) Flores de Grece, ã2^R.
- 11) Du Bellay, J., Oeuvres poétiques, vol.IV, pp.163ff.; Flores de Grece, 1552, ã2^Rff. It should be recorded that there are a few variants between these two texts, the most significant of which is the inclusion of an extra stanza in the Chamard version.
- 12) ã3^V.
- 13) Chamard text, 11.281-290.
- 14) 'Au Lecteurs, S.', signed "J'attends le temps".
- 15) Known as the "Petit angevin", Maugin was responsible, among other things, for a translation of L'histoire de Palmerin d'Olive, which appeared in 1553, for which a contract had been made between Herberay, and Janot and his two associates Longis and Sertenas in April 1543. See Appendix B. Herberay appears to have abandoned the translation of Palmerin, presumably because of the commercial success of the Amadis, and the consequent pressure on him to continue with it.
- 16) ã2^R.
- 17) One must always bear in mind the traditional enmity between France and Spain.



- 18) \tilde{a}_2^R .
- 19) π_{A2}^V .
- 20) \tilde{a}_3^R .
- 21) \tilde{a}_2^R . N.B. 1.6 - the original has "maulx". The error may have been due to dictation.
- 22) "Development" here in fact involves a more detailed reference to sources. The various sources (Homer and Ovid in particular) are even more deftly exploited in the Du Bellay ode discussed below.
- 23) π_{A4}^R .
- 24) It would be impractical to quote as often as desirable from this poem, and so it has seemed best to give line references to Chamard's text.
- 25) Ovid, Ars amatoria, II, 11.561ff.
- 26) Ronsard, P. de, Odes, Book II, no.XXVII (Oeuvres complètes, Vol.I, p.259ff.).
- 27) A notable omission here is any discussion of Michel Sevin's 'Discours sur les livres d'Amadis' which appeared in the Eighth Book of 1548.
- 28) Herberay himself was aware early on of the parallels to be drawn between the Amadis and the epics of Homer and Virgil, and his imitation of the ancients was apparently conscious. In a sonnet to the reader of the Second Book of 1541, in which he seeks to justify his departures from the Spanish text, he says that no-one blames Homer and Virgil for putting their own interpretations on their source materials, and so with some pride he adds:
- ...si tu vois en ce livre imiter
L'antiquité, loue l'effort honneste,
Car tout bon oeuvre est digne de bon pris.
- 29) Du Bellay, J., Oeuvres poétiques, Vol.II, p.142.
- 30) Du Bellay, J., Deffence et Illustration de la langue françoise, Livre II, Ch.5, pp.128-129.
- 31) Ibid., p.129.
- 32) Sebillet, T., Art poétique, p.31.
- 33) Janot was involved in printing several such romances. See, e.g. Meliadus de Leonnoys (No.17) and Tristan (No.18).
- 34) Tahureau, J., Les dialogues, p.28.



- 35) Mathieu, A., Devis de la langue françoise, 1572 ed., f.14^R. It seems from what Mathieu goes on to say that he may not actually have read the Amadis - "je ne me suis pas amusé à lire [iceux discours], désirant employer le temps & mon entendement à discours meilleurs, & de plus hault estat, & de plus grande consequence"(ibid.). However the essential point is that his remarks indicate a change of attitude towards the romance and its translator.
- 36) Montaigne, M. de, Oeuvres complètes (Essais, II, 10), p.389.
- 37) Ibid., I, 26, p.175.
- 38) Brantome, P. de Bourdeille, Seigneur de, Oeuvres complètes, Vol.IX, p.573 (in 'Des dames').
- 39) La Noue, F. de, Discours politiques et militaires, p.161.
- 40) Ibid., p.167.
- 41) i.e. in his sonnet mourning Herberay's death. See Appendix B.
- 42) Pasquier, E., Recherches de la France, Book VI, Ch.5 (= Ch.37 in Oeuvres choisies, Tome II, p.18). This reference to the Amadis appears first in the 1607 edition of the Recherches..., although a complimentary reference to Herberay was made in the 1596 edition, f.232^R.
- 43) "Jamais livre ne fut embrassé avec tant de ferveur que cetui, l'espace de vingt ans ou environ; et néanmoins la mémoire en semble être aujourd'hui évanouie." Oeuvres choisies, tome II, p.18.
- 44) See L'Estoile, P. de, Journal, Tome II, p.375.
- 45) Vaganay, H., Amadis en français (Livres I-XII), essai de bibliographie. Vaganay also produced a scholarly edition of the First Book of Amadis de Gaule.
- 46) I have only come across one cut which he did not list: that on V6^V of the first edition of Book One, which I have labelled "13A". Reproductions of the woodcuts are to be found in the lists of Janot's materials.
- 47) A number of these cuts seem to have been based on those in the earliest Spanish illustrated edition of 1519.
- 48) e.g. Headtitles: 1540 (10 July): .../Traduit D'espagnol en Francys sic ,...; 1540 (undated): .../Traduict d'Espagnol en Francois,...; 1544: .../Traduict d'Espagnol en François,...
- 49) e.g. catchwords on AA6^V: 1540 (10 July): de ire] d'ire; 1540 (undated): d'ire] d'ire (i.e. consistent); 1544: d'yre] d'ire.
- 50) It is worth noting that BN:Rés Y²128 has title and colophon dated 1548, but gatherings A-G from I(A). The 1548 edition was printed by Janot's successor Etienne Groulleau.



- 51) See above, note 50.
- 52) See the illustrations of G3^V of each of these three editions. N.B. the gradual deterioration of the edge of the block. (In edition A the bad rendering of the right-hand file is probably due to bad inking.)
- 53) See below, p.90.
- 54) All the books I have seen which were printed for certain between Janot's appointment and his death, actually mention the appointment.
- 55) See below, p.90 and note 64.
- 56) I know of others in the National Library in Lisbon, in the Library of Kolocsa in Hungary, and in the National Library in Rome. *An Amadis set which I have not seen is reported at Rutgers University.*
- 57) Etude XIX, liasses 155, 160, 163. These documents were unearthed by Mlle. A. Parent who presented them in her thesis at the Ecole des Chartes: Recherches sur les métiers du livre à Paris (1535-1560) in 1973, which was published in 1974. She very kindly allowed me to transcribe the documents from her work before its publication.
- 58) See Appendix B. The others I have seen are in the Palmerin document mentioned above in note 15, and a contract in which Herberay placed an apprentice with Janot, dated 2 March 1542.
- 59) It is worth noting that at least one copy of the first edition was printed on vellum, involving the use of 78 skins. (B N: Vélins 635; this volume has Louis XIV's binding, and might have been the copy intended for François Ier.)
- 60) Type face 18.
- 61) See Appendix B.
- 62) The date of the privilege is given as 2 July 1540, so presumably Herberay had obtained the privilege for the Second Book at the same time as that for the First. Unfortunately I have not been able to trace the full text of this privilege.
- 63) Edition IV(A) was apparently finished on 10 February 1543 - six weeks from then was 24 March.
- 64) The existence of this clause is further evidence in favour of dating IV(A) in February 1543 n.s. (See above, p.88). A gap of more than a year between III(A) and IV(A) would be more curious than ever in the circumstances. Perhaps Herberay had some difficulty in making an early delivery of the manuscript. Certainly in the contract for the Fifth and Sixth Books a date for delivery of the manuscript was fixed. See the next paragraph.
- 65) See Appendix B.

- 66) This privilege survives in full. See Appendix B. It was not granted until 7 December 1543.
- 67) The manuscript to be handed over by Herberay is termed a "mynute" (= "brouillon" - Huguet), which seems to suggest that it was somewhat rough, and that it would therefore need recopying before being handed over to the compositors. What "correction" was is not certain in this context. It could be just "proof-reading", but since it is mentioned before printing it could well have something to do with the preparation of the manuscript for the compositors (perhaps involving normalisation of orthography?), or with the calculation of the amounts of paper required.
- 68) See Appendix B.
- 69) e.g. Gerard d'Euphrate at 10 solz; two copies of Palmerin, one at 15 solz, the other at 12 solz. Cf. the Philocope of 1542 at 10 solz, and the Decameron of 1545 at 12 solz.
- 70) See Doucet, R., Les bibliothèques parisiennes au XVIe siècle, 1956, nos.252, 259 and 492.
- 71) Parent, A., Les métiers du livre à Paris au XVIe siècle (1535-1560), p.110.
- 72) See below, p.96.
- 73) There is a slight problem concerning the dating of the Philocope because of the question of old and new styles. The colophon is dated 24 February 1542, and the privilege 23 January 1541. Royal documents were dated in the old style until the 1560's, so that the privilege date is 23/January 1542 n.s. The colophon problem remains - Janot's practice over the use of old and new style varies. The entry under André in vol.I of Renouard's Imprimeurs et libraires parisiens, no.155 suggests 24 February 1543 n.s., but this seems to leave a more than usually long gap between privilege and 'achevé'. Fortunately woodcut evidence indicates that 24 February 1542 n.s. is the correct dating.
- 74) It seems best to use a "shorthand" representation of breakages to the cuts. Thus  indicates a cut with a break in the bottom file towards the left.
- 75) Evidence of Vaganay 27 : unbroken in II(A);  in III(A).
- 76) Vaganay 34 : unbroken changing to  in Philocope; in II(B).
- 77) Vaganay 27 :  in II(B);  changing to  in V(A).
- 78) Vaganay 27 :  changing to  in V(A);  in II(C).
- 79) Vaganay 34 :  in IV(A);  in III(B). (But N.B.

Vaganay 14 :  in III(B);  in IV(A). However inking confuses the issue whenever Vaganay 14 is used.) Vaganay 27 :  in III(B);  changing to  in V(A).

80) Vaganay 34 :  in II(B);  in III(B).

81) Vaganay 2 :  in V(A);  in I*(A).

82) Vaganay 85 : unbroken in V(A);  in IV(B). Vaganay 135 : unbroken in V(A);  in IV(B).

83) See Febvre, L., and Martin, H.-J., L'Apparition du livre, Chapter 7.

84) It is also worth noting in this connection that after Janot's death his successors jealously and successfully guarded a monopoly in the production of the Amadis until the first Antwerp editions appeared from Plantin's presses in 1561.

85) See Carter, H., A View of Early Typography, p.89: "It was, I think, crucial that Denis Janot...set the first part of Amadis de Gaule in roman in 1540...".

86) In fact the earlier editions were printed far more frequently; for example, both the Third and Fourth Books appeared in at least thirteen editions.

87) The analysis of the post-Janot editions of the Amadis is not based on bibliographical examination, but mainly on "dépouillement" of published library catalogues, and cannot therefore claim any great accuracy. However the general tendencies indicated are probably sufficiently sure to provide a satisfactory basis for argument.

88) Had descriptive bibliography here been aiming at the establishment of a text the criteria would have been different. For example, not quite so much attention would have been paid to documentary evidence and the discussion of the commercial value of the work, while more detailed presentation of the internal variants would have been essential.

APPENDIX B : Notes

- 1) Presumably Les-Essarts-le-Vicomte, in the Marne department, about 20 km NE of Provins.
- 2) Du Verdier, A., La bibliothèque d'Antoine Du Verdier, 1585, p.915.
- 3) See Parent, A., Les métiers du livre à Paris au XVIe siècle (1535-1560), p.107.
- 4) See below.
- 5) "...tombant en maladie, force m'a esté garder la chambre & le lit un an et plus." Josephus Flavius, Sept livres de la guerre et captivité des juifz, 1553, a2^R.
- 6) "...je ms suis trouvé maintesfois sur le point de rendre l'ame..." ibid.
- 7) See Chapter III, note 8. Cioranescu (Bibliographie de la littérature française du seizième siècle, 11456) also attributes to Herberay the translation of Le premier livre de l'histoire de Gerard d'Euphrate, duc de Bourgogne, of 1549, but Brunet (Manuel..., II, 1546) quotes the preface of the anonymous translator as saying that he held up his translation because of the lack of interest in works of this sort, until Herberay renewed interest in them with the Amadis in 1539. This might indicate that Herberay's work was known before publication; perhaps it circulated in manuscript.
- 8) No.330. The choice of Janot as printed for the Amadis probably has something to do with the fact that he also printed San Pedro's Amant mal traicté for himself and Sertenas, who obtained a privilege for the work on 29 November 1539.
- 9) No.158.
- 10) The 1550 edition was printed by Janot's successor Etienne Groulleau.
- 11) Cioranescu 11455 and 11463. I have not seen the first of these works. The second is in fact written in Latin, with a French Introduction. (B M : 878.g.7(5)).
- 12) No.164.
- 13) No.214.
- 14) Nos.199 and 220.
- 15) See above, Chapter Three, note 28.
- 16) See Catach, N., L'orthographe française à l'époque de la Renaissance, e.g. p.441.

- 17) See below.
- 18) Inventory, 11.5, 10-14
- 19) The absence of this work could be accounted for by the fact that many of the smaller volumes were valued in lots of about ten to twenty-five at a time.
- 20) This absence could also be attributed to the grouping together of the smaller volumes.
- 21) Janot, 1540, no.120. (Not here the 1538 folio, no.79 because the Inventory, 1.70, specifies "petit".)
- 22) Janot, 1542. No.184. Inventory 1.27.
- 23) Janot, s.d. No.347 (after 8 March 1542). Inventory, 1.33.
- 24) Janot, 1533. No.18. Inventory, 1.36.
- 25) Inventory, 1.47.
- 26) Inventory, 1.7.
- 27) Inventory, 1.48.
- 28) Inventory, 1.60.
- 29) Inventory, 1.55.
- 30) Inventory, 1.66.
- 31) Inventory, 1.32.
- 32) \tilde{a}_2^R .
- 33) Ibid.

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Denis Janot,



PARISIAN PRINTER & BOOK-
seller (fl 1529-1544) : A bibliographical
study. In two volumes. Volume II.

By *Stephen Philip John Rawles.*

A Thesis submitted for the Degree of
Doctor of Philosophy in the University of
Warwick, Department of *French Studies*.

September 1976.

T A B L E O F C O N T E N T S

VOLUME II

Table of Contents	ii
Introduction to Bibliography	iii
List of Libraries	xiv
BIBLIOGRAPHY OF WORKS PRINTED BY OR FOR DENIS JANOT .	entries numbered
Index to Bibliography	I
1) General Index	I
11) Index of Printers and Booksellers	XXIV
Appendix I : Editions attributed to Denis Janot	XXVI
Appendix II :	
1. <u>Table des livres de Denys Janot</u>	XXXI
2. List of works, apparently not printed by Denis Janot, from his <u>Table</u>	XXXVIII

BIBLIOGRAPHY

INTRODUCTION

The method followed in the Bibliography is largely that of Professor Bowers, although the presentation is somewhat simplified, while the particular emphasis to be expected in the bibliography of a printer accounts for some other changes. The various elements of each description will be discussed below, but some general remarks must be made first.

Illustration is very little used. Its effective use would have required all editions, if not all copies, to have been photographed, which was not practicable, given the number of books involved, either in terms of time or expense. The general shortcoming of transcription is appreciated, especially as it can easily lead to error. However, care has been taken throughout to ensure accuracy. It can only be hoped that the errors which inevitably remain are not too serious. Allowance has also to be made for the disadvantages of the typewriter over letterpress in the presentation of transcriptions. However, it has been possible throughout to differentiate between the figure 1 and lower case l, and in the appropriate places, between f and s.

The Bibliography is based on the examination of Janot's books themselves. Books printed for him have sometimes received less rigorous attention, the chief interest lying in the books he printed himself. Similarly books printed before 1534, the beginning of his independent career, are dealt with a little differently. Books which I have failed to locate are dealt with as fully as possible from secondary sources which are named in the descriptions concerned. Such

second-hand information is clearly indicated by the use of quotation marks. Books printed under the imprint of Janot's widow are not included, nor are some editions often ascribed to Janot - perhaps the most notable of these are the editions of Rabelais' Gargantua and Pantagruel of 1537/8 which were probably in fact the work of Denys de Harsy of Lyon.

The basic arrangement of the Bibliography is chronological by year of publication, and by alphabetical order of author or title within each year. Undated books are dealt with in one alphabetical sequence after the dated books.

Each description is made up of up to ten different parts: 1) heading; 2) title transcription; 3) colophon; 4) formula; 5) contents; 6) typography; 7) initials; 8) woodcuts; 9) locations; 10) note. Some of these may be omitted when their inclusion would add no new information: the description of a book containing no woodcuts will not include that heading, while a colophon which adds no new information to that given by the title will similarly not be included. The exception to this rule occurs in descriptions drawn up from secondary sources. Here every heading is included, with the phrase "no information" being used to indicate when it is impossible to say whether or not the book had particular characteristics.

1) Heading: a) A reference number appears in the top right hand corner of the first sheet of each description, followed when appropriate by references to Renouard's manuscript (e.g. R108) and to Omont's numbering of Janot's catalogue (e.g. 042) (1).

b) The heading proper follows, under the name of the author, or in the case of anonymous works, the title.

i) Author: The name form used is established, when possible, according to the usage of the published volumes of Renouard's Imprimeurs et libraires parisiens, ^{or} failing that, the printed catalogue of the Bibliothèque nationale. Despite the inconsistency with the rest of the entry, which is in English, it seems best to use French headings because the subject matter involved is largely French, and, more important, because this Bibliography might usefully be consulted alongside the Renouard work. Thus the name forms used in, say, the contents section of a description will not always be the same as those in the heading - it would be odd, in a section basically in English, to speak of "Henri VIII, roi d'Angleterre".

ii) Title: Anonymous works are filed by the first significant word of their titles, ignoring such formulae as "Sensuyt..." or "Cy commence..." The filing word is capitalized for clarity. An exception is made in the case of works (usually romances) where a hero is named in the title: e.g. Robert le diable, Richard sans peur, Chevalier doré; here the character's name appears first in capitals, followed by the title. (If the title begins with the character's name, then the title is transcribed without a separate statement of this name at the beginning: e.g. MELIADUS de Leonnoys.)

c) A short title follows, usually in the spelling given in the book, but normalising "i" and "j", "s" and "f", "u" and "v" and expanding contractions in accordance with modern usage.

d) A brief statement of publishing details is given. All the books concerned in the Bibliography were printed in Paris,

and this is stated first. The printer is then named, when he has been identified, followed, when appropriate, by the names of the booksellers who shared the edition, beginning with Janot when he was not the printer, and followed by any others in alphabetical order by surname. Square brackets round a name indicate cases of uncertainty. The year of publication is given when possible, followed in parentheses by any more precise details of dating which may be available. Undated books are designated "s.d." (i.e. "sans date"). Books which appear in editions with two dates are listed under the earlier date. This is at variance with Bowers' practice, since for him the ideal copy is "the final and most perfect state" (2), but here the interest lies in knowing as accurately as possible when Janot printed the book, and the earlier date is a better indicator of this. Books of doubtful date are listed under the most likely date, with a cross-reference under other possible dates. When there is no hint in which of two possible years a book is to be dated, it is listed under the earlier date, with a cross reference under the later date.

2) Title transcription: The title of every edition is transcribed in quasi-facsimile, by and large according to the practice of Bowers. Line endings are indicated by a single vertical stroke, not by the double stroke favoured by French bibliographers. When variation occurs, Janot's state of the title is taken as the standard, while the variant states in other copies are noted (3).

Transcriptions begin, when appropriate, with details of variations of colour and of any frames or compartments used. Typography is assumed to be roman unless otherwise indicated,

when the following styles are differentiated: roman; italic, roman caps.; italic, leaning caps.; bastard; textura; rotunda. The only exception concerns the use of a variant style in the mottoes of a mark, when the variation is noted only within the section in square brackets in which the mark is identified. Words underlined indicate the use of red ink, while under-dotting indicates the use of small capitals. Complete lines of small caps. are not under-dotted. Diphthongs and ligatures such as AE, ae, oe, ff, fi, ffi, fl, ffl, ff, fi, ffi, fl, ffl, st, ct and so forth are not indicated as being cast as one piece of type (4). This allows the seemingly anomalous transcription "st" to appear in some places. "ç" for mute 'e' is not shown; "e" for 'e' is given as "é". Other contractions, such as "ā" for 'an' or 'am' and "q̃" for "qui", are given as printed. Special sorts used in gothic faces, the ragged r, ampersand ꝥ, and final ŋ are transcribed as r, & and n respectively. The use of swash characters is not noted. Rules, marks and lines of ornaments are noted in square brackets, when their reproduction is not possible. No indication of errors (e.g. by the use of "sic") is made in the transcriptions, although errors may be noted elsewhere.

3) Colophon: Colophons are transcribed only when they add significant information to that given in the title, on, for instance, author, printer or date. Here old spelling, capitalization and punctuation are preserved, but "i" and "j", "f" and "s", "u" and "v" are normalised to modern usage and contractions are expanded. When a colophon is not transcribed, its presence is, of course, still noted in the contents section.

4) Formula: In the note on the physical structure of each edition format is given first, followed by details of the gatherings, superior figures after a letter or series of letters indicating the number of leaves in each. A statement of signatures follows, and then a statement of foliation (5). Mis-signatures, mis-numberings and other anomalies are noted, and the formula ends with a note of any variants observed.

In the statement of the gatherings the usual 23 letter alphabet (missing out "j", "u", and "w") is assumed to be used. Multiple letter signatures are given with a figure to indicate the number of letters: thus a sequence signed AAA-CCC will be shown as 3A-3C. Superior figures before the letter indicate that the sequence involved is not the first to use the same letters: thus ²A-E refers to the second sequence signed A-E.

In the statement of signatures "\$" indicates the number of leaves in each normal gathering to be signed. Thus "\$3" means "the first three leaves in all gatherings". Exceptions to the normal are indicated in parentheses, using the plus and minus signs followed by leaf numbers: "-B14C3" indicates that the first and fourth leaves of gathering B and the third of gathering C are unsigned. π indicates unsigned leaves at the beginning of a work; χ indicates unsigned leaves within a work.

Inserts to gatherings are noted in two ways: $\tilde{e}^4(\tilde{e}2+\tilde{e}3.4)$ indicates a fold inserted after $\tilde{e}2$, both leaves of which are signed: $\tilde{e}iii$ and $\tilde{e}iiii$ respectively; $M^4(M2+'M3'.1)$ indicates a fold inserted after M2, of which only the first leaf is signed: Miii.

Apparently anomalous signatures, using Lr. or lr for gatherings signed K or k are not noted because they are very common, especially in gothic books, although the use of Lr or lr in gatherings which are partly signed with K or k is noted. Gatherings using small capital K instead of the full capital are also noted.

Plain figures in square brackets indicate inferential numberings of un-numbered leaves, while underlined figures in square brackets show the number of un-numbered leaves for which foliation cannot be inferred found at a given position. A complicated sequence of numbering is sometimes followed by an indication of the total number of leaves in it, thus: [=165]. Such an indication refers only to the sequence immediately preceding.

5) Contents: The contents of each edition are listed in simplified form. Title, colophon, privilege, "achevé" and the use of compartments and marks are noted, as are "pièces liminaires" and their authors, prologues and tables. Reference throughout is made to signatures, inferential signatures being used for unsigned leaves, since the frequency of error makes the use of foliation impracticable even when leaves are numbered. The following usage is adopted in signature references:

P refers to the whole gathering

P1 refers to both sides of the leaf signed Pi

P2^R refers to the recto of P2

P3^V refers to the verso of P3

P4^{Ra} refers to the first column of P4^R

P5^{Vb} refers to the second column of P5^V

In gatherings with inserted folds, the numbering of the leaves is continuous, including the insert. Thus, in a quarto with a fold inserted after B2, the leaf immediately following the insert is referred to as B5, not B3.

6) Typography: The section concerning typography begins with a statement of the number of columns in each page of the text when there are more than one. (This information is not given if only the preliminaries are divided into columns.) A statement of the number of lines on a typical page is followed by the measurements of the page named. Dimensions are given in millimetres for the body of the text measuring from the top of the ascenders on the top line to the bottom of the descenders on the bottom line, followed immediately in parentheses by that over headline and direction line. The horizontal measurement of the text follows the word "by", and the overall width including sidenotes is given in parentheses when appropriate. The horizontal measure of each column is indicated for two-column books.

The dimensions of the various typefaces used are given, beginning with that used in the text, and continuing with faces used in other places. In the case of books printed by Janot from 1534 onwards reference are made, except in a very few instances, to the list of his typefaces. A measurement is usually given for twenty lines of type, taken from the bottom of the first line to the bottom of the twenty-first; when fewer lines are measured the number is underlined to indicate the change of practice. In some cases it has not been possible to take a meaningful measurement: in such cases identification has been attempted and the reference number given when possible. In other cases,

especially with larger faces, a measurement is given for one line. Here the printed part of the letter only is measured - the long f is usually chosen and the measurement given thus: f 9mm high. When appropriate, the statement concludes with a note of the type ornaments used.

7) Initials: Initials are noted in one of two ways. In the case of books printed by Janot from 1534 onwards, and in some other cases usually involving books produced earlier in collaboration with Alain Lotrian, reference is made either to the four sets which he used, or to the list of initials he used singly. In other cases the number of initials used is noted, and some attempt may be made at identification, since initials can be helpful in ascertaining the printer of a work produced for Janot.

8) Woodcuts: [In some editions the woodcuts section is preceded by a section listing the frames or compartments used to surround the woodcuts, but only when these frames or compartments appear in regular sequences.]

In all but a few cases, woodcuts used by Janot from 1534 onwards are referred to by the numbers used in the lists given in volume 1. Only the first use of each cut in any given edition is noted, except when they are accompanied by frames not used in regular sequences, when all instances are noted to allow the variations in the frames around them to become apparent. In other editions not printed by Janot the number of woodcuts used is noted, but no further details are given, except in a very few cases when the subject matter of the scenes portrayed is mentioned.

9) Locations: Details of libraries and press-marks are given when possible for the copies I have located. Copies which I have not examined are mentioned with the note "not seen". Similarly, copies which I have examined through the use of microfilms and partial xeroxes are noted. Known imperfections in individual copies are stated. Locations are listed in the following order: a) libraries in Paris, beginning with the Bibliothèque nationale, the remainder in alphabetical order of the designation adopted; b) libraries elsewhere in France; c) libraries in Britain, Europe and America. Libraries are usually named according to the place in which they are situated and the list of libraries cited provides further information when necessary.

10) Note: Further useful information is appended in a note. In particular details of secondary sources of information concerning editions of which no copies have been located are given at this point.

Footnotes

- 1) Reference to Omont's numbering is always given, even when Janot was involved in several editions of a work, while his catalogue (reproduced in transcription below) would presumably have referred to the last of his editions.
- 2) See Introduction, note 20.
- 3) It has not always been possible to examine all known states, but I have tried to do so, especially when Janot was the printer.
- 4) To do so would be quite impractical: typeface 26, for example, uses at least fifty ligatures.
- 5) No book connected with Janot which I have examined is paginated.

LIST OF LIBRARIES

This list gives details of libraries named in the Bibliography.

Paris

BN: Bibliothèque nationale, Paris
Archives Nationales: Archives Nationales, Bibliothèque, Paris
Arsenal: Bibliothèque de l'Arsenal, Paris
Beaux-Arts: Ecole nationale supérieure des beaux-arts,
Bibliothèque, Paris
Bibliothèque de l'Institut: Bibliothèque de l'Institut de
France, Paris
Bibliothèque de la Société du protestantisme français:
Bibliothèque de la Société du protestantisme français,
Paris
Bibliothèque historique de la Ville de Paris: Bibliothèque
historique de la Ville de Paris, Paris
Bibliothèque Victor Cousin: Bibliothèque Victor Cousin,
Université de Paris, Paris
Faculté de Médecine: Université de Paris, Bibliothèque
universitaire, Section médecine, Paris
Faculté de Pharmacie: Université de Paris, Bibliothèque
universitaire, Section pharmacie, Paris
Mazarine: Bibliothèque Mazarine, Paris
Sorbonne: Université de Paris, Bibliothèque universitaire,
Section Lettres-Sciences (Bibliothèque de la Sorbonne),
Paris
Ste Gen: Bibliothèque Sainte-Geneviève, Paris

France

Aix: Bibliothèque Méjanes, Aix-en-Provence
Amiens: Bibliothèque municipale, Amiens
Angers: Bibliothèque municipale, Angers
Aurillac: Bibliothèque municipale, Aurillac
Auxerre: Bibliothèque municipale, Auxerre
Avignon: Muséum Calvet, Bibliothèque, Avignon
Besançon: Bibliothèque municipale, Besançon
Blois: Bibliothèque municipale, Blois
Bordeaux: Bibliothèque municipale, Bordeaux
Brest: Bibliothèque municipale, Brest
Chantilly: Musée Condé, Chantilly
Chaumont: Bibliothèque municipale, Chaumont
Cherbourg: Bibliothèque municipale, Cherbourg

Grenoble: Bibliothèque municipale, Grenoble
La Rochelle: Bibliothèque municipale, La Rochelle
Le Havre: Bibliothèque municipale, Le Havre
Le Puy: Bibliothèque municipale, Le Puy
Lille: Bibliothèque municipale, Lille
Lunel: Bibliothèque municipale, Lunel
Lyon: Bibliothèque municipale, Lyon
Marseille: Bibliothèque municipale, Marseille
Montpellier, Bibliothèque municipale: Bibliothèque municipale,
Montpellier
Montpellier, Université (Faculté de droit): Université de
Montpellier, Bibliothèque universitaire, Section droit,
Montpellier
Moulins: Bibliothèque municipale, Moulins
Nancy: Bibliothèque municipale, Nancy
Nantes, Dobrée: Musée Dobrée, Nantes
Nîmes: Bibliothèque municipale, Nîmes
Perpignan: Bibliothèque municipale, Perpignan
Poitiers, Université: Université de Poitiers, Bibliothèque
universitaire, Section centrale, Poitiers
Reims: Bibliothèque municipale (dite Bibliothèque Carnegie),
Reims
Roanne: Bibliothèque municipale, Roanne
Rouen: Bibliothèque municipale, Rouen
Saint-Dié: Bibliothèque municipale, Saint-Dié
Toulouse: Bibliothèque municipale, Toulouse
Tours: Bibliothèque municipale, Tours
Troyes: Bibliothèque municipale, Troyes
Verdun: Bibliothèque municipale, Verdun
Versailles: Bibliothèque municipale, Versailles

Other places

Aberystwyth: National Library of Wales, Aberystwyth
Baltimore: Peabody Institute, Baltimore
Barcelona: Biblioteca Universitaria, Barcelona
Berkeley, Bancroft Library: Bancroft Library, University of
California, Berkeley
Berlin: Deutsche Staatsbibliothek, Berlin (GDR)
Berne: Schweizerische Landesbibliothek, Berne
Bethesda: United States National Library of Medicine, Bethesda

Bloomington: University of Indiana, Bloomington
Bologna, University: Biblioteca Universitaria, Bologna
Bonn: Universitäts-Bibliothek, Bonn
Boston: Public Library, Boston, Mass.
Bremen: Staatsbibliothek, Bremen
Brussels: Bibliothèque royale, Brussels
Budapest: Országos Széchényi Könyvtára, Budapest
Cambridge, Emmanuel College: Emmanuel College, Cambridge
Cambridge, Fitzwilliam Museum: Fitzwilliam Museum, Cambridge
Cambridge, King's College: King's College, Cambridge
Cambridge, Trinity College: Trinity College, Cambridge
Cambridge, University Library: Cambridge University Library,
Carlisle: Dickenson College, Carlisle, Pennsylvania [Cambridge
Chatsworth: Chatsworth House, Derbyshire
Chicago, Newberry Library: Newberry Library, Chicago
Chicago, University: University of Chicago Library, Chicago
Cincinnati: Public Library, Cincinnati
Cleveland, Public Library: Public Library, Cleveland, Ohio
Copenhagen: Det Kongelige Bibliothek, Copenhagen
Cornell: Cornell University, Ithaca, New York
Edinburgh, NLS: National Library of Scotland, Edinburgh
Edinburgh, University: Edinburgh University Library, Edinburgh
Fribourg: Bibliothèque universitaire, Fribourg
Geneva: Bibliothèque Publique et Universitaire, Geneva
Ghent, University: Bibliotheek van de Universiteit, Ghent
Glasgow: Glasgow University Library, Glasgow
Göttingen: Stadts- und Universitäts-Bibliothek, Göttingen
Hartford, Trinity College: Trinity College, Hartford,
Connecticut
Harvard: Harvard University Library, Cambridge, Mass.
Lincoln Cathedral: Lincoln Cathedral Library, Lincoln
London, BM: British Library, Reference Division, London
London, Royal Society of Medicine: Royal Society of Medicine
Library, London
London, Wellcome: Wellcome Historical Medical Library, London
Los Angeles, UCLA, Biomedical Library: Biomedical Library,
University of California, Los Angeles
Lucerne: Zentralbibliothek, Lucerne
Madrid: Biblioteca nacional, Madrid
Manchester: The John Rylands University Library of Manchester,
Manchester

Minneapolis: University of Minnesota Library, Minneapolis
Mons: ?Bibliothèque publique, Mons
Munich: Bayerische Staatsbibliothek, Munich
New York Academy of Medicine: New York Academy of Medicine,
New York
New York, Botanical Gardens: Botanical Gardens, Bronx Park,
New York
New York, Columbia University: Columbia University, New York
New York, Pierpoint Morgan Library: Pierpoint Morgan Library,
New York
New York, Public Library: Public Library, New York
Oxford, All Souls College: All Souls College, Oxford
Oxford, Bodleian: Bodleian Library, Oxford
Oxford, Christ Church: Christ Church, Oxford
Oxford, Magdalen College: Magdalen College, Oxford
Oxford, Taylor Institution: Taylor Institution, Oxford
Peterborough Cathedral: Peterborough Cathedral Library,
Peterborough
Philadelphia, College of Physicians: College of Physicians of
Philadelphia Library, Philadelphia
Philadelphia, University of Pennsylvania; University of
Pennsylvania, Philadelphia
Princeton: Princeton University Library, Princeton
San Marino: Huntington Library, San Marino, California
Seville: Biblioteca Capitulare Colombina, Seville
Uppsala: Biblioteca Walleriana, University Library, Uppsala
Vienna: Österreichische Nationalbibliothek, Vienna
Warsaw: Biblioteka Narodowa, Warsaw
Washington, Congress: Library of Congress, Washington
Washington, Folger: Folger Shakespeare Library, Washington
Williamstown: Williams College, Williamstown
Wolfenbüttel: Herzog August Bibliothek, Wolfenbüttel
Yale: Yale University, New Haven, Connecticut
York Minster: York Minster Library, York
Zurich: Zentralbibliothek, Zurich

La FOREST et description des grans et sages philosophes
du temps passé, Paris, P. Leber for D. Janot, 1529
(achevé 20 October)

[in black and red](textura) ¶ La foreft et def(bastard)
cription des grans et fages Philofophes du temps paffe
contenant doctrines & fenten=|ces merueilleufes, &
a toutes gens de bõ ef=|perit de quelle qualite quilz
foient, tant en|moralle que naturelle philofophie tres
vtil=|les et delectables. Jmprime nouuellemẽt. | [mark=
Renouard 477] | (textura) Cum priuilegio. | (bastard) ¶ On
les vent a Paris deuãt lhoftel dieu|a lenfeigne de la
Corne de cerf.

Colophon: Cy fine la forest des philosophes Nouuellement
imprimee a Faris par Pierre leber demourant au coing
du pave pres la place Maubert. Et fut achevee dimprimer
le xx. jour Doctobre. Lan mil cinq cens. xxix.

Formula: 8^o: ¶ A-¶ R⁴ [¶4(-¶12404R34)signed] 140 leaves,
ff [8]1-xiiii[xv]xvi-lvi lix-cxxxiii[cxxxiiii] [=132]
[M2 signed Miii; misnumbering li as liii, liii as lvii,
liiii as lviii, lxiiii as lxiii, lxviii as lxvii, lxxviii
as lxxix, cxiiii as cvi, cxxviii as cxxv]

Contents: ¶1^R: title; ¶1^V: privilege granted to Leber for 2
years, dated 2 October 1529; ¶2^R: prologue; ¶3^V: table;
¶4^R: head-title, followed by verse games; A1^R: text
begins; R3^V: colophon; R4: ?blank.

Typography: 25 lines (A2^R) 121(130) by 72; text in bastard
gothic, 97mm for 20 lines, used throughout except for
textura (f 9mm high) in lines 1 and 9 of title, and in
line 1 of ¶1^V.

Initials: 1/4 gothic initials

Woodcuts: 9 gothic cuts

Locations: BN: Rothschild (Picot 2558; Q1 and Q8 bound in
each others' places); Arsenal: 8^oScA520; BM: 8461.a.28
(lacks U1-4; inserted folded sheet before A1)

GRINGORE, Pierre: Les menus propos de Mere Sotte..., Paris, for D. Janot, Paris, 1529 (achevé 27 August)

(textura)S³[init]Enfuyent les|menus propos|de mere fotte
nouuellement cõ|pofez par Pierre gringoire herault dar=|
mes de monfeigneur le duc de Lorraine.|Auec plufieurs
additions nouvelles com|me pourrez veoir cy apres.|[woodcut]|
¶On les vend a Paris par Denys ianot|demourant en la rue de
marchepalu a len|feigne de la corne de Cerf deuant la Rue|
neufue nostre dame.

Colophon: Cy finissent les menus propos de mere sotte
composez par Pierre gringoire herault darmes du tresillustre,
treshault et trespuissant prince Anthoine par la grace de
dieu duc de Calabrie, Lorraine & bar, marquis du pont,
conte de Provence et de Vauldemont. &c. Nouuellement imprime
a Paris pour Denys ianot libraire demourant en la rue de
marchepalu a lenseigne de la corne de cerf devant la rue
neufve nostre dame Et fut acheue dimprimer le .xxvii. jour
daoust Mil. CCCCC.xxix.

Formula: "In 8 de (82)ff..., sign. a-o pour 8, sauf h par 6"
Tchemerzine. This is odd, although Renouard suggests in his
manuscript: "a-g par 8 et 4, h par 6, i-o par 4 et 8", but
this suggests a total of 86 leaves, not 82.

Contents: no information

Typography: "goth" - Tchemerzine

Initials: no information

Woodcuts: "27 fig. dans le texte". - Tchemerzine

Locations: no information

Note: See Tchemerzine, Bibliographie, vol. VI, p.97, and
Renouard, MS, no. 2

Le VIOLIER des hystoires rommaines, Paris, [N. Couteau] for
D. Janot, 1529 (achevé 15 October)

[in black and red](textura) L³[init]E violier des hy|ftoires
rommai|nes: moralifez|fur les nobles gestes, faictz
vertueulx & an=|ciennes Croniques de toutes nations de|
gēs fort recreatif et moral. Nouuellement|tranflata de
latin en Francoys. xxxij. | [Mark=Renouard 476] | (bastard)
¶ On les vend a Paris en la rue de Marchepalu par Denys |
ianot, a la corne de cerf, deuāt la rue neufue nostre dame.

Colophon: Cy finist le viollier des hystoires Rommaines
moraliseez Nouuellement translate de latin en Francoys,
et Imprime pour Denis ianot libraire demourant a Paris
en la rue de marchepallu a lenseigne de la corne de serf
devant la rue neufve nostre dame Et fut acheve le .xv^e.
jour doctobre mil cinq cens .xxix.

Formula: 4^o: $\pi_a^4 a-e^4 f^8 g-l^4 m^8 n-r^4 s^8 t-x^4 y-z^4 \&^4 aa-cc^4 d-f^4 gg^8$
[$\$3(-\pi_{a103}+FMSGG4)$ signed] 144 leaves, ff [4]i-Cx1
[gathering π_a is seriously mis-imposed and mis-signed;
the pages as they would be signed in correctly imposed formes
run: 1^R3^R3^V2^R2^V4^V1^V4^R; present π_{a2} is unsigned; present
 π_{a4} signed aii][mis-signing d3 as Diii, e3 as Eiii, z3
as zii, BB1 as Bi, CC1 as Ci, GG3 as Giii; mis-numbering
lxiii as liii]

Contents: π_{a1}^R : title; π_{a1}^V : table; $a1^R$: text begins; $GG8^R$:
colophon; $GG8^V$: Janot mark=Renouard 476]

Typography: 38 lines ($a2^R$) 157(166) by 95(110); text in
bastard gothic, 83 mm for 20 lines, used throughout
except i) textura (f 9mm high) in lines 1-3 of title;
ii) textura, approx. 11mm for 2 lines in lines 4-7 of
title.

Initials: 55 initials, including 2 sets belonging to
Nicolas Couteau

Woodcuts: 26 gothic cuts, mainly ca. 98 by 105mm, illustrating scenes in the gesta romanorum.

Locations: BN: Rés Z941; Oxford, Bodleian: Douce R139;
San Marino; 401738

APOLONIUS: La plaisante et agreable histoire d'Apolonius prince de Thir, Paris, A. Lotrian and D. Janot, 1530

"...la plaisante & agréable Histoire d'Apolonius, Prince de Thir en Afrique, & Roi d'Antioche, traduite par...Corrozet en ses jeunes ans, imprimée à Paris par Alain Lotrian & Denis Janot..." - La Croix du Maine; "...Paris chez Alain Lorrain (sic) et Denys Janot, 1530..." - Hennings, Panzer

Colophon: no information

Formula: 8^o - Hennings, Panzer

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: The earliest reference to this work is in La Croix du Maine, 1772, Vol. I, p. 287, from which Nicéron, Vol. XXIV, p. 158, no. 24 appears to have drawn his information. Hennings, Bibliothecae..., p. 99 mentions the date 1530 and the format 8^o, and Panzer repeats this information (Vol. VIII, p. 139, no. 1968). It is difficult to know whether Hennings produced his entry from a copy of the book, or how he arrived at the attributions of date and format. See also Brunet, I, 351.

BOUCHLT, Jean: Sensuyvent les regnars traversant les perilleuses voyes...., Paris, P. Le Noir for D. Janot, 1530 (achevé 25 January)

[in black and red](textura) S⁶[init]Enfuyuent les|regnars trauer|fāt les Perilleu|fes voyes Des folles fiāces|du monde compofees par fe|baftien, brand lequel compo|fa la nef des folz dernierelement Jmprime nouuelle|ment a Paris. xxx.][woodcut]

Colophon: Cy finist le livre des Regnars traversant les voyes perilleuses des folles fiances du monde. Nouvellement imprime a Paris par Denis Janot demourant en la rue de Marchepallu a lenseigne de la Corne de Cerf devant la rue neuve nostre Dame. [Variant: Nouvellement imprime a Paris par Philippe le noir Libraire et lung des deux relieurs jurez de livres en luniversite de Paris. Demourant a Paris en la grant rue saint Jacques a lenseigne de la Roze blanche couronnee. Lan mil cinq cens et trente. Le .xxv. jour de Janvier. (BN)]

Formula: $4^0 : a^8 b-f^4 g^4 (g2+*g3.4) h^4 i^4 (i2+*i3.4) k-q^4 r^8 s-z^4 \&$
 $A-E^4 F^4 (F2+*F3.4) [\$3(-a1c2l3+ag4i45rF4) signed]$ 130 leaves, un-numbered. [i5 signed i iii]

Contents: a1^R: title; a1^V: "De vulpe" by Sebastian Brant; "Lamentation de l'auteur" by ?Sebastian Brant; "Exhortation" by Bouchet; g5^{Vb}: text begins; F6^R: colophon; F6^V: Janot mark=Renouard 476 [Variant: Le Noir mark=Renouard 624 (BN)]

Typography: 2 cols; 42 lines (a4^R) 160(163) by 111 (measure=54mm); text in bastard gothic, 76mm for 20 lines, used throughout except: i) textura (f 9mm high) in lines 1-3 of title; ii) textura, 24mm for 4 lines, in lines 4-8 of title.

Initials: 30 initials, from Le Noir's stock.

Woodcuts: 19 woodcuts, many featuring foxes.

Locations: BI: Rés Yh 60; Ste Gen: Y4^o426²⁶ Inv 590 Rés;
Chantilly: Delisle 332; Boston (not seen)

Note: The 1530 dating seems probable because Janot was working
with Lotrian by late January 1531.

Le CŒUR de philosophie..., Paris, P. Le Noir for D. Janot,
1530 (achevé 23 March) (see note)

[in black and red](textura)S³[init]Enfuit le Cœur|de
Philosophie:|contenant pluſi=|eurs demandes et queſtions
propoſees par le ſaige Pla=|cides au Philoſophe Tymeo:
Et les reſponces cōtenuz|en icelluy. Avec le traictie de
Leſpere du mōde Et le Cō=|poſt et Kalendrier touchant le
cours de Libra et de la Lu|ne des feſtes fixes et le biffexte.
Le tout figuree: Tranſlate|nouuellement de Latin en Francoys.
xxx.|[woodcut, flanked by type ornaments]|✠ On les vend a
Paris par Denys Janot demourāt a|Marchepalut a la Corne
de Cerf deuant la rue neufue

Colophon: Cy finist le Cœur de Philosophie translate de Latin
en Francoys a la requeſte de Philippes le Bel Roy de France:
Nouuellement Imprime a Paris pour Philippe le Noir, lung
des deux Relieux jurez: Et Maistre Imprimeur a Paris,
Demourant en la grand Rue Saint Jacques: A lenſeigne de
la Roze blanche couronnee. Et a eſte acheue dymprimer
le .[xxiii]. jour de Mars [M.ccccc.xxx] [Note: BH copy
has "xxxiii jour de Mars Mcccc.xx"; Renouard, Repertoire,
p. 217, ſays he had ſeen a copy dated 1530, and aſſumed
that an "x" had fallen from the forme and been wrongly
replaced.]

Formula: 4⁰: a⁴(a₂+*a₃.4)b-1⁴m⁸n-z⁴A⁴B⁸C-F⁴G⁴(G₂+*G₃.4)
[\$4(-a₁+m₆)ſigned] 132 leaves, ff [6] i-cxxvi [m₆ ſigned
mv; A₃ ſigned Aeii]

Contents: a^{1R}: title; a^{1V}: blank; a^{2R}: prologue; a^{2V}: table;
b^{1R}: text begins; G^{6V}: colophon

Typography: 39 lines (a^{2R}); 149(157) by 101; text in baſtard
gothic, 76mm for 20 lines, uſed throughout, except i)
textura (f 9mm high) in lines 1-3 of title; ii) textura,
24mm for 5 lines) in lines 4-9, 11-12 of title

Initials: 53 initials, including several from Le Noir's
stock

Woodcuts: 40 gothic cuts

Locations: Arsenal: ? (not seen); London, BM: C97.bb.25;
Uppsala, University: (not seen)

Note: The 1530 n.s. dating is probable because Janot was working
with Lotrian at the "escu de France" by late January 1531

VIGO, Giovanni da: De Vico en françoys, Paris, P. Le Noir for D. Janot and A. Lotrian, 1530 (achevé 28 December)

[in black and red][in compartment=Renouard 625](textura)
 ¶ De Vico En Ffrancoys ¶ Senfuyt la practique & cyrurgie
 de tres excellēt docteur en Medecine |maistre Jehan de Vico:
 Nouvelle=|ment trāflatee de Latin en Frācois: |A lutilite
 publicque: Et principalle=|ment des Cyrurgiens. Et est
 diuifée |en deux parties La premiere est nom|mee la copieufe
 contenant .ix. liures |particuliers: leſquelz ſont inferez
 en |la page ſequente avec la declaratiō |diceulx. [line of 6
 type ornaments, including 4, 5, 8, 10] ¶ Cn les vend a
Paris par Philip= |pe le Noir Imprimeur & Libraire, |& lung
des deux relieux de liures iu= |rez en Luniuerſite de
 ladiete ville: de |mourant a la grand rue ſainct Jac= |ques,
 A lenſeigne de la Roſe blanche |couronnee. M.ccccc.xxx.

Colophon: Cy finist la Cyrurgie & pratique de tresexcellent
 docteur en medecine maistre Jehan de Vico avec les
 additions marginales ſur/^{ung}chascun chappitre nouvellement
 traduytte de latin en francoys, Imprimee a Paris par
 Denys Janot et Alain lotrian. Demourant en la rue neufue
 nostre dame a lenſeigne de Lescu de france [Variant:
 Imprimee a Paris par Phelippe le Noir maistre Imprimeur,
 Et lung des deux relieux de livres jurez de ladite ville.
 Le .xxviij. jour de Decembre Mil cinq cens trente. (BN;
 Lille)]

Formula: fol: a-z⁶_A-O⁶_P⁸ [\$3(-a1aP4)signed] 230 leaves,
 ff [iiii-ccxxiiij][ccxxv-ccxxx][misnumbering lxxix as lxxv]
 [Variants: cc unnumbered (Lille); ccxvii as ccxvi (BN)]

Contents: a1^R: title; a1^V: contents; "ad candidum lectorem",
 by Nicolas Cocinus; a2^R: prohesme; a3^{Ra}: text begins;
 l2^V: Le Noir mark=Renouard 623; L3^{Ra}: "seconde partie de
 la cirugie de...Jehan de Vico"; F2^{Vb}: colophon; P3^{Ra}:
table; P8^V: Janot mark=Renouard 476.

Typography: 2 cols, sidenotes in both margins; 51 lines (a3^R) 211(222) by 137(166); text in rotunda, 83mm for 20 lines, used throughout except i) textura (D 6mm high) in line 1 of title; ii) textura, 58mm for 10 lines in lines 2 onwards of title, lines 2 onwards of a1^V, line 1 of a2^R; iii) textura (f 9mm high) in line 1 of a1^V.

Initials: 50 initials, including a set belonging to Le Noir

Woodcuts: 2 woodcuts

Locations: BN: Rés 4^oTd⁷³39A; Faculté de Pharmacie: 5840;
Lille: 43592

SYDRACH: Fontaine de toutes sciences, Paris, A. Lotrian and D. Janot, 1531

"Sydrach le grant philosophe fontaine de toutes sciences.
Contenant mille nonante et quatre demandes et les solutions
dicelles. Paris, Alain Lotrian et Denis Janot, 1531" -
Renouard.

Colophon: no information

Formula: "In 4^o" - Renouard

Contents: no information

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: "collection particulière" - Renouard

Note: See Renouard, MS, no.11 (i.e. no.14 under Lotrian) from
which all the details given above are drawn.

CORROZET, Gilles: La fleur des antiquitez..., Paris, N. Savetier for D. Janot, 1532 (after 19 March)

[in a four piece woodcut frame, 94 by 59 enclosing 68 by 41]
 LA FLEVR| des Antiquitez, Singu|laritez, & excellences|de
 la plufque noble &|triumphante ville & ci|te de Paris
 capitale du|Royaulme de France.|Avec la genealogie| du Roy
 Francoys pre=|mier de ce nom.|On les ṽed au p̃mier pil|lier
 de la grāt falle du palais, p Denys Janot.|CVM PRIVILEGIO.

Colophon: Fin des antiquitez & excellences de la ville de
 Paris Avec la Genealogie du Roy Francoys Faictes &
 composees par Gilles Corrozet. Et imprimées a Paris pour
 Denys Janot libraire ayant sa boutique en la grant
 salle du Pallais au premier pillier devant la chappelle
 de messeigneurs les presidens. 1532.

Formula: 8°: A-I⁸ [\$4(-A124)signed] 72 leaves, ff [8]
 I-LXIII [LXIIII]

Contents: A1^R: title; A1^V: privilege granted to Nicolas
 Savetier for 1 year, dated 19 March 1531 o.s.; A2^V: "Aux
 illustres & notables bourgeois & citoyens de la ville
 de Paris" by Corrozet; A4^R: prologue; A5^R: table; B1^R:
text begins; H7^V: "Les genealogies du noble Francus...";
 I7^R: colophon; I7^V: Janot mark=Renouard 477; I8: blank.

Typography: 19 lines (B2^R) 85(97) by 51; text in roman, 45mm
 for 10 lines, used throughout.

Initials: 6 initials

Woodcuts: 1 cut of Virgil and Mecenas

Locations: BN: Rés 8° Lk⁷5982

LE FEVRE, Pierre: Le grant et vray art de pleine rethorique, Paris, [for] D. Janot, J. Longis and P. Sergent, 1532 (achevé 4 October)(see note)

[in black and red](textura)¶Le grant & vray|(bastard)art de pleine rethorique, vtile, proffita|ble et neceffaire a toutes gens qui|defirent a bien elegantement par|ler et efcripre. Compile et com|pofe par trefexpert, fcientifi|que et vray orateur mai|ftre Pierre fabri, en fon viuant cure de|leray et natif|de Rouen.¶(¶Par lequel vng|chafcun en le lyfant pour|ra facilllement & aornement|compofer et faire toutes defcri|ptions en profe, comme oraifons,|lettres miiffiues, epiftres, fermons,|recitz, collations et requestes.) ¶Un les vend a Paris en la rue neufue noftre|dame a lenfeigne fainct Nicolas. Ou au palais|en la gallerie par ou on va a la chancellerie. [See note for details of variant imprints]

Colophon: Cy fine le second livre de vraye rethorique
Nouvellement imprime a Paris le quatriesme jour Doctobre
mil cinq cens .xxxii.

Formula: $8^0: \pi^2 A-V^8 X^4 \chi^2 a-h^8$ [4(-X34)signed] 232 leaves,
ff [2]i-Clxiiii[2]²i-lxiiii [D4 signed Diiii, D4 signed
Diiii, a3 signed aiiii; misnumbering lxiii as lxvii]

Contents: π^1^R : title; π^1^V : blank; π^2^R : table for Book 1;
 A^1^R : text begins: Book 1; X^4^V : colophon: Book 1 (dated
4 October 1532); χ^1^R : title: Book 2 (see note for details
of imprints); a^1^R : text begins: Book 2; h^8^V : colophon

Typography: 27 lines (A^2^R) 112(121) by 73; text in bastard
gothic, 83mm for 20 lines, used throughout, except i)
textura (L 10mm high) in line 1 of title and in some
headings; ii) bastard gothic, 53mm for 10 lines, in
lines 2-13 of title and in some headings.

Initials: 13 gothic initials

Locations: Chantilly: Delisle 725 (misbound: A-X bound in place of a-h); Munich: L.eleg.g 145.

Note: A copy of what is presumably this edition with Janot's imprint is reported in the Bulletin du bibliophile, III, October 1838, p.377, no.958. The Munich copy has the Sergent imprint on the titles of both books. The Chantilly copy has the Sergent imprint on the title of Book 1, and the Longis imprint on the title of Book 2.

LE FEVRE, Raoul: Le recueil des hystoires troyennes, Paris,
P. Le Noir for D. Janot, 1532

[in black and red][in a compartment 229 by 145 enclosing a
circle 124mm in diameter above an aperture 13 by 38]

[type ornament](textura)¶Le recueil des hy|ftoires
Troyennes|(bastard)ou eft contenu la genealogie de Saturne
& de|Jupiter fon filz, Avec leurs geftes et beaulx|faitz
darmes. Et auffi les haultes proueffes &|vaillances de
Hercules, et la maniere com=|ment il deftruit Troye par
deux fois. Et la|reedification faicte par le roy Priam.
Et fina|blemēt la totale deftruction dicelle faicte par|
les grecz, reueu et corrige nouuellement a la|vraye verite.
¶On les vend a Paris par Denis Ja=|not libraire Demourāt
en la rue neuf|ue noftre Dame a lenfeigne de lef|cu de
France.[in the aperture] M.D.xxxii. [Variant: last line
black in Beaux Arts]

Colophon: Finist le recueil des histoires de Troyes
contenant la genealogie de Saturne: ensemble les
glorieuses prouesses sorces & vaillances de hercules.
Et aussi les trois destructions & reedifications de la
dicte cite faictes tant par ledit preu Hercules comme
par les gregois. Imprime a Paris par Denis Janot Libraire
demourant a la rue neufue nostre dame a lescu de France.
[Variant: Imprime a Paris par Phelippe le Noir Libraire
& lung des deux relieux de livres jurez en luniversite
de paris demourant a la grant rue saint Jacques a
lenseigne de la Roze blanche couronnee (Beaux Arts)]

Formula: Fol: A-X⁶2A-2F⁶ [\$3(-A1)signed] 162 leaves,
un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text begins (head title
mentions the compiler, Raoul Le Fevre); FF5^V: colophon;
FF6^R: Le Noir mark=Renouard 623; FF6^V: blank

Typography: 42 lines (B1^R) 201(205) by 137; text in bastard gothic, 96mm for 20 lines, used throughout except textura (f 9mm high) in lines 2-3 of title

Initials: 52 initials from Le Noir's stock

Woodcuts: 33 gothic cuts

Locations: BN: Rés Y²172 (lacks FF6); BN: Rés gY²1;
Beaux Arts: Lesoufaché 493; Cambridge, Fitzwilliam
Museum: 6.H.735 (lacks FF6); London, BN: C47.h.3

LEONI, Tommaso: La fleur de vertu, Paris, for L. Janot and J. Longis, 1532

["La fleur de vertu auquel est traicte de l'effet de plusieurs vertus et vices contraires a icelles, en induysant a propos les dictz et sentences des saintz docteurs et philosophes, traduycte de vulgaire italien en langaige francoys."] "On les vend en la boutique de Jehan Longis" - Brunet

Colophon: "Imprime a Paris pour Denis Ianot, 1532" - Brunet

Formula: "pet. in-8. de 99ff. chiffrés." - Brunet

Contents: no information

Typography: no information

Initials: no information

Woodcuts: "fig. sur bois" - Brunet

Locations: no information

Note: See Brunet, II, 1286, from which all the details given above are drawn. The title transcribed is from the Galiot Du Pré edition of 1530 as noted by Brunet. I have not been able to locate the Veinant Sale Catalogue mentioned by Brunet.

L'ESPINE DU PONT-ALLAIS, Jean de: Contreditz du prince des sotz, Paris, [N. Couteau] for D. Janot and J. Longis, 1532 (achevé 25 August)

[in black and red](textura) ¶Contreditz|(bastard)Du prince des fotz autrement dit|Songecreux.|¶Pour euitier les abus de ce mōde|De Songecreux lifez les contreditz|Et retenez deffoubz penfee monde|ceulx de p̃fent & ceulx du tēps iadis| En ce faifant par notables edictz|Pourrez debatre et le pro et contra|Et fouftenir allegānt maĩtz bōs dictz|Ce q̃ par eulx en voye rencontra. [Variant: add:¶On les vend a Paris en la gale|rie par ou on va a la chācellerie|en la boutique Jehan longis. (BN)]

Colophon: Fin des contredictz du prince des sotz autrement dit Songecreux, nouvellement imprime a Paris le xxv. jour daoust M.D.xxii.

Formula: 8^o: A-Y⁸Z⁴ [\$4(-A13OX4Z34)signed] 180 leaves, ff [i]iii-cxxix clx-clxxxix[cxc][=180][P3 signed Viii, Y and Z signed y and z; misnumbering clxi as clxii] [Variants: viii un-numbered (BN: Rothschild); misprinting cx as 3x (BN: Rothschild, Mazarine)]

Contents: A1^R: title; A1^V: blank; A2^R: prologue; A4^V: "Lettres envoyees a Songecreux"; B3^R: text begins; Z4^V: Janot mark=Renouard 477 [Variant: blank (BN: Rés Ye 1226)]

Typography: mainly verse with no fixed number of lines per page, but some prose, e.g. L1^R: 28 lines, 94(101) by 58; text in bastard gothic, 67mm for 20 lines, used throughout except i) textura (C 10mm high) in line 1 of title; ii) bastard gothic, 25mm for 5 lines, in lines 2-11 (14) of title and in some headings and running titles.

Initials: 15 initials from a set belonging to Nicolas Couteau

Locations: BN: Rés Ye 1226; BN: Rothschild (Picot 503);

Mazarine: 44675 (lacks A1-5 and Y1-Z4)

MONDINO DE' LUZZI: L'anatomie de maistre Mundin, Paris,
A. Lotrian and D. Janot, 1532 (achevé 18 March n.s.)

[in black and red][in a four piece frame, 214 by 148
enclosing 123 by 79](textura)¶Cy est Lana=thomie de
maistre|(bastard) Mundin boulonnoys, Nagueere traduicte de|
langue latine en vulgaire ou francoyse. Ou|font plufieurs
figures & apoftilles: moult re=quife et neceffaire pour
la congnoiffance, et|notice dicelle, Reueue, et recongneue
en plu=|fieurs lieux par ledit tranflateur, Nouuelle=|
ment imprimee a Paris, par Alain Lotri=|an et Denis Janot,
Jmprimeurs et|Libraires, demourans en la rue|neufue noftre
Dame alen=|feigne de lefcu de|France.¶Et fut acheue
dĩprimer le .xviii^e. iour|de Mars mil cinq cens trente
deux.¶Et fe vëndent au Palays au premier pil=liier de la
grāt falle, pres la chappelle de mef=|fieurs les prefidens.
[in an aperture of the frame](textura)Cum priuilegio.

Formula: Fol: A-0⁴ [\$3(-A1BCDHLN3)signed] 56 leaves,
ff [2]i-ii ²ii-li[lⁱⁱ-liiii][misnumbering iii as ii,
xxiii as xxiiii] Note: this book is very small for
a folio, but the presence of the same initial on D3^R
and D4^V seems to indicate that it is. The only copy
examined is printed on vellum, so that the chain-lines
could not be observed in the usual way.

Contents: A1^R: title; A1^V: privilege: granted to Lotrian
and Janot for 3 years, dated 19 January 1531 o.s. (see note)
A2^R: dedication: Richard Roussat (the translator) to
Hugo Marmier, in latin, dated from Langres: "Idibus
februarii 1531" (presumably o.s.); A2^V: dedication:
Roussat to Nicolas d'Origny, in latin; A3^R: prologue;
A4^V: blank; B1^R: text begins; O3^R: table; O4^R: Janot
mark=Renouard 476

Typography: 42 lines (B2^R) 188(199) by 117; text in bastard gothic, 88mm for 20 lines used throughout, except i) textura (f 9mm high) in lines 1-2 of title, lines 1-3 of A3^R and in some headings; ii) rotunda, 19mm for 5 lines, in labels of woodcuts.

Initials: 31 initials, including Set 3: CEFLMPQR

Woodcuts: A set of anatomical diagrams specially cut for this edition (see the privilege). Some of the cuts bear Roussat's arms (cf. Janot's edition of his translation of Arcandam, de veritatibus et praedictionibus astrologiae, 1541). The cut on G3^V appears to be signed: IOMARD 1531.

Locations: ^{Faculté}~~Ecole~~ de Medecine: 6524 Rés (on vellum; 03 the wrong way round and bound before 01)

Note: The privilege mentions that the printers had had blocks specially made for the illustrations. The terms of the privilege suggest the dating in 1532 n.s.: the printers are unlikely to have wasted nearly a year of a three year privilege in producing the book.

La GRANDE danse macabre des hommes et des femmes, Paris,
[?for] D. Janot, 1533

[in black and red][in a frame of type ornaments (except
bottom) 4, 5](textura)[La grāde|danfe macabre des hō|
(bastard)mes et des femmes nouuel=|lement imprime et augmen|
tee de hiftoires & beaulx dictz|en latin cōme il appert p
la ta|ble q̄ est en la secōde paige de|ce p̄sent liure
.m.v^c.xxxiii.] [3 woodcuts, side by side] [On les vend a
Paris en la|rue neufue noftre dame a len=|feigne y lefcu
de Frāce & en la|falle du palais p Denys ianot

Formula: 8^o: a-n⁸ [\$4(-a1ik14)signed] 104 leaves, un-
numbered [i3 signed iii]

Contents: a1^R: title; a1^V: table; a2^R: text begins; i3^V:
"discours du corps et de lame"; k8^R: "la douloureuse
complaincte de lame dampnee"; 15^R: "la vie du mauvais
Antechrist"; m6^R: "les quinze lignes qui doivent preceder
le jugement universal de tout le monde"; n8^R: colophon;
Janot mark=Renouard 477

Typography: 27 lines (i3^R) 92(94) by 53; text in rotunda,
68mm for 20 lines, used throughout except i) textura
(L 9mm high) in line 1 of title and line 1 of 15^R;
ii) textura (f 4mm high) in line 2 of title; iii)
bastard gothic, 19mm for 4 lines in lines 3-8, 10-13
of title. Type ornaments 4, 5.

Initials: Set 2: HLO³Q²VV²

Woodcuts: numerous woodcuts, apparently mainly from 3 sets:
i) 22 by 17mm; ii) 43 by 22mm; iii) 60 by 49mm

Locations: Munich: Im Mort 29

JOSEPH, Flavius: Le grant almageste, Paris, [J. Le Messier]
for D. Janot, J. Boulle, 1533

[in a 4 piece frame: 190 by 145 enclosing 123 by 72](textura)

L[init]E grant alma=|(bastard)geste du Trefnoble, &
trefilluftre Hyftorio=|graphe Jofephe Flaue Duc des Juifz,
et|grāt zelateur de la loy Mofaïque: & de gra|ce cōtenāt
les Annales & antiquitez iudaic=|ques cōmēcāt depuis la
creatiō du mōde iuf|ques a la derniere Deftruction de
Hierufa=|lem: faicte par Vafpafien & Tytus fon filz|
Empereurs Rommains: Lan de noftre fei|gneur Jefuchrist .lxxi.
Et de la creation du|monde cinq mille cent feptante.
Nouuelle=|ment imprime a Paris,|✠✠✠✠|✠ Mil cinq cens
.xxxiii.✠✠[below frame]✠✠ On les vend a Paris par Denis Janot
au premier pilier de la grāt falle du|Palais, et en la rue
neufue noftre Dame a lenfeigne de lefcu de France. [Variants:
✠ On les ved a Paris rue faint Jacques par Jehan boulle pres
les Jacobins. (Aberystwyth); no imprint below frame (Amiens,
Vienna)]

Formula: Fol: $\tilde{a}^6 A-V^6 2A-2V^6 2x^6 2y^8$ [$\$4(-\tilde{a}^1 R4+yy5)$ signed]
260 leaves, ff [6]i-ccliiii[misnumbering ccxvi as ccxii,
ccxxx as ccxx; misprinting clxv as clvv, ccliiii as
ccliiiii][Variants: D1 unsigned (Amiens); HH3 unsigned,
ccii misprinted cxcviii (Aberystwyth)]

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: prologue; $\tilde{a}^2 R$: table; $A^1 R$: text
begins; $yy^8 R$: colophon; $yy^8 V$: blank

Typography: 44 lines ($B^1 R$) 212(224) by 131(150); text in
bastard gothic, 96mm for 20 lines, used throughout,
except textura (1 9mm high) in line 1 of title

Initials: 34 initials, apparently from Le Messier's stock

Woodcuts: 8 gothic cuts

Locations: Amiens: H724; Avignon (imperfect; not seen);
Cherbourg (not seen); Aberystwyth (lacks yy8); Vienna:
12.D.13

Note: I have found no copy of the Janot state of this edition,
and the title transcription is made from Tchemerzine's
photograph, now preserved at the Bibliothèque Nationale,
which may have been taken from the copy reported in the
Seillière Sale catalogue, Paris, 5 May 1890, p.255, no.
1011. The Cherbourg copy may represent this state, but
is not at the moment available for consultation. The
attribution of the edition to Le Messier's press is made
on the evidence of the initials.

MELIADUS de Leonnoys..., Paris, [for] D. Janot, 1533
(achevé 20 March) (see note)

[in a compartment=Renouard 482](textura) Meliadus de
Leonnoys. (bastard) Ou prefent Volume font contenus les no-
bles faictz darmes du vaillant roy Melia-
dus de Leonnoys:
Enfemble plufieurs autres nobles proeffes de Cheualerie,
faictes tant par le roy Artus, Pala-
medes, le Morhault
dirlande, le bõ cheualier fans paour, Galehault le brun,
Segurades, Galaad que autres bons Cheualiers eftans au temps
dudit roy Meliadus Hiftoire finguliere et recreatiue, Nou-
uellemẽt Imprimee a Paris. On les vëd a Paris en la
rue neufue noftre dame a lefcu de France, par Denys ianot,
ou au premier pilier du Palais. [Variant: delete lines
18-20 (Arsenal; Harvard; Chicago, Newberry Library)]

Colophon: Ce present vollume des faictz & gestes du noble
roy Meliadus de Leonnoys fut achevee dimprimer a Paris
le .xx. jour du mois de Mars. Lan mil cinq cens .xxxii.

Formula: Fol⁶A-Z & 2A-20⁶2P⁴ [\$4(-⁶1PP4)signed] 238
leaves, ff [6]i-lxviii lxviii-lxxxix lxxxiii-CCxxxii [=232]
[I2 signed Kii; X,Y and Z signed x, y and z; misnumbering
1 as li, lxii as lx, lxvii as lxvi, lxxix as lxxx,
CCxxviii as CCxxvii][Variants: Y1 signed ayi (BM (A and B);
Chicago, Newberry Library; Munich; Oxford Bodleian);
NN1 as Ni (BN; Arsenal; Mazarine; Troyes; Chicago, Newberry
Library)]

Contents: ^R1: title; ^V1: blank; ^R2: prologue signed
"Gaing me nuy"; ^{Ra}3: table; ^V6: Janot Mark=Renouard
479; A1^{Ra}: text begins; PP4^{Rb}: colophon; PP4^V: blank

Typography: 2 cols, 49 lines (V2^R) 231(242) by 155 (measure=
75mm); text in bastard gothic, 94mm for 20 lines, used
throughout, except textura (1 9mm high) in lines 1-2 of
title, line 1 of 2^R, and in first line of text.

Woodcuts: 1 cut of a scribe writing at a desk; the same cut is also found in CATON: Le grand Chaton en francoys, Paris, A. Lotrian and D. Janot, s.d. Edition A, A1^R, q.v.

Locations: BN: Rés Y²56 (lacks A3.4); Arsenal: Fol BL 928 Rés; Mazarine: 348F (lacks title); Aix (not seen); Nantes, Dobrée (not seen); Troyes: X.1.370 (lacks title); Chatsworth (not seen); Chicago, Newberry Library: Case.YA.591.56; . Edinburgh, NLS: Newb 3878 (not seen); Harvard: 27273.38*; London, BM: G 10528 (BM A); London, BM: C34.m.4 (BM B; facsimile title); Munich: Po Ital 2; Oxford, Bodleian: Douce M112

Notes: The Newberry Library copy has a 16th century "ex libris": Des livres de Moreau Sr D'Auteuil 1550. See Woledge, Bibliographie, no 152/2. This is a translation and reworking into French of the Arthurian compilation of Rusticiano de Pisa which was made at the request of Edward ?IV of England. The identity of the compiler with the device "gaing me nuyt" has not been established. The dating in 1533 n.s. is made on the evidence of the compartment Renouard 482, which is not otherwise used before November 1533.

TRISTAN: Les grandes proesses de Tristan, Paris, [N..Couteau
for] D. Janot, 1533 (achevé 10 September)

[in a compartment=Renouard 482](textura) L[init]Es grandes|
(bastard)proeffes du trefvaillant, noble et ex=|cellent
cheualier Triftan filz Du|noble roy Meliadus De leon=|noys
& cheualier de la table|ronde. Nouuellemēt im|prime a Paris
Lan|Mil cinq cens.|xxxiii.

Colophon: Cy fine le second & dernier volume faict et compille
a lhonneur & memoyre du tresvaillant, noble & excellent
chevalier Tristan filz du noble roy Melyadus de Leonnoys.
Nouvellement imprime a Paris Lan mil cinq cens trente
troys. Le dixiesme jour de Septembre.

Formula: Fol: a⁴A-Z&⁶2⁴9⁶2A-2T⁶2V⁴2X⁶ [\$4(-a14B4M2PT21.MVV4)
signed] 282 leaves, ff [4]i-Cliiii premier²ii-Cxxiiii
[Y and Z signed y and z; misnumbering xxiii as xxiiii,
xxiiii as xiiii, xxvi as xxv, lxiii as lxxi, lxiiii as
lxxiiii, lxxii as lxx, xc as xxxii, xciiii as xcv, Cxliiii
as Cxliiii, ²lxxxvii as lxxxviii, ²lxxxviii as lxxxix;
misprinting Cxlv as Cvxl, Cxlvi as Cxlvi] [Variants:
D4 unsigned (Troyes; BM); Y4 signed ziiii (BN(B)); liii
unnumbered (BN(B); Troyes); liii as li (BM); ²vi as
premier (BN(B); Troyes)]

Contents: a1^R: title; a2^{Ra}: table; A1^R: text begins; AA^{Ra}:
"seconde partie"; XX6^R: colophon; XX6^V: blank

Typography: 2 cols, 45 lines (A2^R) 221(233) by 156 (measure=
75mm); text in bastard gothic, 98mm for 20 lines, used
throughout except textura (E 10mm high) in line 1 of title

Initials: 35 initials, several from the stock of Nicolas
Couteau

Locations: BN: Rés Y²66-7 (=BN(A)); BN: Rés Y²68-9 (=BN(B),
lacks B3.4); BN: Rothschild (Picot 1490); Lyon: 106134;

Locations: cont

Troyes: X.7.941 (lacks XX6, TT bound after VV, O6 bound between H6 and I1); Chicago, Newberry Library# Case. YA539. 8836; BM: C.7.b.9 (Part I only); Vienna: BE.6.L.44.

AMBOISE, Michel d': Les epistres veneriennes, Paris, D. Janot for J. Longis and P. Sergent, 1534

"Les Epistres|| Veneriennes De|| Lefclau Fortune priue de la|| court Damours nouuelle-|| ment faictes & compo-|| fees par luy. Aueẽqs|| toutes ses oeuvres|| Et y est com-|| prins ce ql|| fẽfuyt,|| Premièrement les, xxx, Epistres ve-|| neriennes, les fantasies dudict efcla-|| ue, Les complaints, regretz, & epi-|| taphes, Auec .xxxiiii, Rondeaulx &|| cinq Balades damours, Le tout re-|| ueu & corrige par luy oultre les pre-|| cedentes impreffions,|| on les vend au Palays en la Gallerie par ou on|| va en la Chancellerie en la boutique de Jehan Longis.|| Et au premier Pilier de la grant Salle en la boutique de|| Denys Ianot. Et en la rue neufue nostre Dame a len-|| feigne fainct Nycolas.|| 1534.|| " - Renouard

Colophon: "Cy finent toutes les oeuvres de Lesclave fortune par luy reveues & corriges, Imprimees nouvellement a Paris par Denys Janot pour Jehan Longis, & Pierre Sergent demourans a Paris." - Renouard

Formula: "In-8^o, 2ff. lim, non sign., clii ffc., sign. A-T⁸" - Renouard

Contents: π_1^R : title; π_1^V : prologue; $?\pi_2^R$: "a lesclave fortuné" by Gilles Corrozet; π_2^V : "responce...a Gilles Corrozet" by M. d'Amboise; A_1^R : text begins; $?H_8^V$: "fantasies"; M_3^V : "complaintes..."; s_4^R : "rondeaulx et balades"; T_8^V : colophon. - derived from Renouard.

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: no information

Locations: no information (Renouard gives BN: Rés Ye1622 and Aix, but both these copies are of Janot's undated edition, q.v.)

Note: See Renouard, MS, no. 25 (i.e. no.25 under Longis), and Brunet, I, 225 from which all the details given above are drawn. Osmont, Dictionnaire typographique, Vol.I, pp.22-23, also refers to this edition as that "à laquelle on donne la préférence sur les autres..." It is therefore particularly unfortunate that I have not been able to locate a copy of this edition. Cf. Janot's editions of 1536 and s.d.

BOUCHET, Jean: Les triumphes de la noble et amoureuse dame,
Paris, D. Janot, 1534

"Les triumphes de la noble et amoureuse Dame et l'art de
honnestement aymer, composé par le Traverseur des voyes
perilleuses. Nouvellement imprimé à Paris. On les vend en
la rue Neufve Nostre Dame, a lenseigne S. Iehan Baptiste, pres
sainte Geneuiefue des Ardens, par Denys Ianot. M.D.XXXiiij."
- Brunet

Colophon: no information

Formula: "in-8" - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, I, 160, from which all the details given
above are drawn.

CATON: Le second volume des motz dorez, Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé 28 March n.s.)

LE SECOND VOLUME DES MOTZ DOREZ DV GRAND ET SAIGE CATHON | Lefquelz font en latĩ & en francoys. avecques | aucuns bons & trefutiles adages, authoritez & dictz moraulx des faiges, | proffitables a vng chascun, Et en la fin du liure font inferees au | cunes propofitions fubtilles & enigmaticques | sentences, avecques linterpretation dicelles | pour la cõfolation & recreatiõ des auditeurs. | Qui speculum cernis, | Cur non mortalia fpernis, | [Mark=Renouard 478] | Tali namque domo clauditur omnis homo, | On les vend au premier pilier de la grand fal | le du palais en la boutique de Denis Ianot. Et | en la galerie par ou on lon va a la chanfellerie en | la boutique de Iehan Longis. Et en la rue neuf | ue Noftre dame a lenfeigne fainct Nicolas.

Colophon: Cy finist le second volume des motz dorez du grant & saige Cathon en Francoys & latin avecques aucuns bons & tresutiles adages authoritez & dictz moraulx des saiges prouffitables a ung chascun, nouvellement Imprime par Denys Ianot pour Iehan Longis & Pierre sergent Libraires demourans a Paris

Formula: 8^o: a⁸ A-S⁸ [\$3(-a1)signed] 152 leaves, ff [8] i-lvj lvij-lxxij lxxv-lxxxvj ²lxxxvj-cxlv [=144] [Q3 signed Qij; misnumbering xxxv as xxxvij, xxxviii as xxxvii, lxvii as lxxij]

Contents: a1^R: title; a1^V: privilege: granted to Pierre Grosnet (the translator/compiler) for 2 years from achevé, dated 26 July 1533; a2^R: achevé: "le vingthuitiesme jour de mars, Mil cinq cens .XXXIII. avant pasques" (i.e. o.s.); a2^V: "exhasticon ad lectorem"; a3^R: dedication: Grosnet to Francois de Valois, dauphin de France, Henri, duc d'Orléans and Charles d'Angoulême;

Contents (cont.): a4^R: "preamble" by Ayme de Castenea (A. de Casteigner); a5^R: table; a8^R: blank; a8^V: woodcut; A1^R: prologue; A1^V: "prologue du saige Cathon"; A2^V: text begins; C6^R: series of mainly moralising poems by various authors - see note; S8^R: colophon; S8^V: Janot mark=Renouard 476 [Variant: Longis mark=Renouard 680 (BN B; Besançon); blank (BN A)]

Typography: 31 lines (A2^R) 124(133) by 73; text in roman, 81mm for 20 lines (typeface 1) used throughout, except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 2.

Initials: Set 1: ABCDEFGILNOPQRSTV; Set 2: DINQSTV; C (init 1)

Woodcuts: 1 gothic cut

Locations: BN: Vélins 2092 (BN A); BN: Rés pYc 908 (BN B; lacks all before D1, gathering I, K1.8, S5,6); Arsenal: 8^oBL 5222; Sorbonne: RXVI 1228 (lacks S1.8); Besançon: 246513.

Notes: There are two settings of gathering D, that found in BN A probably being the earlier; it would seem that a forme was pied. For the attribution of the poems in this compilation see Lachèvre: Bibliographie des recueils collectifs de poésies du XVIIe siècle, pp. 24-29.

CONCORDATA inter...Leonum decimum &...Franciscum huius
nominis primum..., Paris, D. Janot for J. Longis and P.
Sergent, 1534

Concordata inter Sãctif=|fimum dominum noftrũ|Papam Leonem
deci=|mum & Chrifftianif=|fimum dominum|noftrum Regem|
Francifcũ hu|ius nomi=|nis pri=|mum.|Pragmatica fanctio.|
1534.|Facultates legati.

Colophon: Imprime, a Paris Par Denis Janot Pour Pierre
Sergent. Et Jehan Longis Libraires.

Formula: 16^o in 8's: A-R⁸ [\$4(-A12HKR4)signed] 136 leaves,
ff [1]2[3]4-51[52]53-136[C2signed Bii; M3 signed miii;
misnumbering 112 as 102]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; G3^V:
blank; G4^R: "pragmatica sanctio" with commentary by
Cosme Guymier; R1^R: "La reception & modification des
facultez de monseigneur le Legat"; R8^R: colophon;
R8^V: blank

Typography: 20 lines (B1^R) 81(91) by 50; text in roman,
81mm for 20 lines (typeface 3) used throughout except
roman, 29mm for 5 lines (typeface 4) in title, line 1
of G3^R, headlines and headings

Initials: Set 1: CEFL

Locations: BN: Rés 8^oLd⁷178 (all after G4 bound before all
up to G3); Ste Gen: (lost); Berkeley, Bancroft Library:
tDC 113.5.1516.1534

COQUILLART, Cuillaume: Les oeuvres, Paris, D. Janot for J. Longis and P. Sergent, 1534 (see note)

[in black and red] COQVILLART. | ~~✕~~ Les oeuvres Maiftre Guillaume |
Coquillart en fon viuant Offi=|cial de Reins, Nouuellemēt |
corrigees & imprimees|a Paris, Ou font cō |tenues plufieurs |
ioyeufetez |cōme |vous pourrez veoir en la table de ce |
prefent liure, 1534. |~~✕~~ On les vëd en la rue neufue noftre |
dame a lēfeigne fainct Iehan Bapti|fte pres faïcte
Geneuiefue des ardās [Variant: ~~✕~~ On les vëd au Palays en la
Gal|lerie par ou on va a la chancelle=|rie, a la Boutique
de Iehā longis. (Grenoble)]

Colophon: Imprime a Paris par Denys Jannot. pour Pierre
sergent & Jehan Longis Libraires.

Formula: 16^o in 8's: A-S⁸ [\$4(-A1)signed] 144 leaves, ff [i]
ii-xvi ²xvi-lvi[lvii]lviii-cxliii[=144][misnumbering
xlix as lix, li as lxi, liii as lxiii, lv as lxv, lix
as lxix, lxi as lxx][Variant: lxiii as lxxii (Reims)]

Contents: A1^R: title; A1^V: contents; A2^R: text begins
(Les droitz nouveaulx, A2^R; Le plaidoyer, H2^R; L'enqueste,
K7^R; Le blason des armes, eēt des dames, N6^V; le mono-
logue de la botte de foing, P2^V; Le monologue du puy,
Q6^V; Le monologue des perruques, R7^R); S8^V: colophon

Typography: 21 lines (A3^R) 85(92) by 59; text in roman, 81mm
for 20 lines (typeface 1), used throughout except
roman caps. (typeface 4) in line 1 of title

Initials: Set 1: V; Set 2: FQ²

Locations: BN: Rés Ye 1265 (lacks title, replaced with later
substitute); Grenoble: F.2432.Rés (not seen; facsimiles in
Tchemerzine); Reims: CR.III.287.PP.Pés.

Note: Renouard lists the BN copy as undated, but comparison
reveals that it is part of the 1534 edition, listed in his
MS as no. 28. Freeman lists the three copies separately
(nos. 17, 18 & 21).

CORROZET, Gilles: La fleur des antiquitez..., Paris, D. Janot for J. Longis and P. Sergent, 1534

[in black and ~~red~~] LA FLEVR DES|ANTIQUITEZ, SIN-|gularitez,
& excellences de la|noble & triumpante ville|& cite de
Paris, capital|le du royaulme de|France, adiou-|ftees oultre|
la pre|mie|re impression plufieurs fingularitez e-|ftans en
ladicte ville. Auec la genealo-|gie du roy Frãcoys premier
de ce nom. |*On les vend, en la rue neufue noftre|dame, a
 lenfeigne fainct Nicolas.|1534.

Colophon: Fin des antiquitez & excellences de la ville de
 Paris, Des noms des rues, eglises, & colleges dicelle
 ville avec la Genealogie du noble roy Francoys. Imprimés
 nouvellement a Paris, par Denis Janot, pour Pierre
 Sergent & Jehan Longis libraires.

Formula: 16^o in 8's: A-H⁸I⁴ [\$4(-A1I4)signed] 68 leaves,
 ff [ilii[iii]iiii-lxiii²lxiii-lxvii[=68] [misnumbering
 xliii as xlii]

Contents: A1^R: title; A1^V: introductory verse by Corrozet;
 A2^V: prologue; A3^V: table; A6^V: text begins; H6^R: "les
 genealogies..."; I4^R: colophon; I4^V: Janot mark=Renouard 478

Typography: 20 lines (C1^R) 82(93) by 51; text in roman, 82mm
 for 20 lines (typeface 3) used throughout except roman caps
 (typeface 4?) in line 1 of title.

Initials: Set 1: ADHLN; Set 2: C; Set 3: L

Locations: BN: Rés 8^oLk⁷ 5982c

GRINGORE, Pierre: Notables enseignemens, adages et proverbes, Paris, [D. Janot for] J. Longis and P. Sergent, 1534

[in black and red](textura)¶Notables|(bastard)Enfeignemens:
Adages et pro=|uerbes: faictz & compofez par Pierre|gringore
dit vauldemõt: herault|darmes de hault et puiffant|feigneur
monfieur le duc|de Lorraine: Nouuel=|lemêt reueuz & cor=
rigez: Avec plu=|fieurs autres ad|ioustez oultre|la precedẽ=|
 te impref=|fion.|(roman)1534. |(bastard) ¶On les vend au
 Palays en la galerie par|ou o va en la Chancellerie, a la
 Bouticque|Jehan longis. [Variant:(bastard) ¶On les vend a
 Paris en la Rue neufue|noftre Dame a Lenfeigne fainct
 Nycolas. (Arsenal)]

Formula: 16^o in 8's: A-N⁸ [\$(A1K34M3N34)\$signed] 104 leaves,
 un-numbered [D3 signed Aiii; F4 signed Eiii]

Contents: A1^R: title; A1^V: prologue; A2^R: text begins; L6^R:
 "plusieurs proverbes adjoustez...sur les princes"; M5^R:
 "de justice"; M8^R: "des femmes"; N6^R: "de fortune";
 N7^V: "fin & conclusion": acrostic on Gringore; N8^R:
 "remede tresutile pour le corps & lame dung chascun";
 N8^V: Janot mark=Renouard 478

Typography: normal page has six four-line pieces of verse:
 88(95) by 60 (A3^R); text in bastard gothic, 67mm for 20
 lines (typeface 7) used throughout except i) textura
 (1 9mm high: typeface 6) in line 1 of title; ii) bastard
 gothic (E approx. 3mm high) in line 2 of title; roman
 (probably typeface 3 or 8) in line 15 of title and in
 Janot' device "Qui speculum cernis..." on N8^V.

Initials: Set 1: CDST; Set 2: C²FWOS²; S (init 2)

Locations: Arsenal: 8^oBL 8694 (Rés); Chantilly: Delisle 862

GRINGORE, Pierre: Les visions de mere sotte, Paris, D. Janot, 1534

/ "Les visions de mere sotte. [impr. à Paris par Denys Janot 1534" - Du Verdier

Colophon: no information

Formula: no information

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.1016; 1773, Vol V., p.284, from which all the details given above are drawn, and from which the references of Goujet, Nicéron and Brunet are drawn.

GROSNET, Pierre: Enchiridion virtutum, Paris, D. Janot, 1534

¶ ENCHI ¶ RIDION Virtutũ fiue cõpendiolum morale Petri
grofneti Altiffiodoren|fis artium magiftri|nec non in
vtroq;|iure licentiati, in optima|Arifto=|telis Moralia
introductoriũ.|PARISIIS,|Apud Dionifium Ianot,|Cum
priuilegio,|1534.

Formula: 8^o: A-K⁸ [\$3(-A1)signed] 80 leaves, unnumbered

Contents: A1^R: title: A1^V: "Ad lectorem epygramma"; A2^R:
dedication: Grosnet to Antoine du Prat; A6^V: dedication:
Grosnet to Guillaume du Prat & Antoine du Prat; A8^V:
"duodecim virtutis moralis fontes"; B1^R: text begins;
K8^V: dedication: Grosnet to Thomas du Prat

Typography: 24 lines (A3^R) 98(101) by 60; text in roman,
82mm for 20 lines (typeface 3), used throughout except
i) roman caps. (typeface 2) in line 1 of title; ii)
roman, 30mm for 5 lines (typeface 4) in lines 2-14 of
title. Type ornament 1

Initials: Set 1: CHNOPQSV

Locations: Mazarine: 27974; Le Havre: R860

Note: The privilege announced on the title is not mentioned
elsewhere.

GROSNET, Pierre: Le manuel de vertus moralles & intellectuelles, Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé 29 July)

[in black and red ~~74~~ LE MANVEL | Des Vertus Moralles & Intellectual = | les Aultrement dict Lenchiridion | qui vault autant a dire comme | Pröptuaire Affin de prom | ptement & incontinẽt | trouuer la vraye | intelligence de | Vertu laq | le est tref | utile & prouffitible a vng chascun | pour bien & vertueusement viure nou | uellement traduyt de latin en frãcoys | par Maiftre Pierre Grosnet Licẽcier | en chascun droit. | CVM PRIVILEGIO | * On les vend au Palays en la Gallerie par ou | on va a la Chãcellerie en la boutique de Ie = | han Longis, [Variant: * On les vend a Paris en la rue neufue nostre | Dame a lymage fainct Nycolas en la boutic = | que de Pierre Sergent. (BN)]

Colophon: Fin de Lenchiridion ou livre manuel des vertus moralles & intellectuelles, tresutile & prouffitible a vng chascun pour bien & vertueusement vivre, de latin en francoys traduit par maistre Pierre Grosnet Docteur es ars & licenciẽr en chascun droit. Imprime nouvellement a Paris par Denys Janot pour Jehan Longis & Pierre Sergent.

Formula: 8^o: A-H⁸I⁴ [\$3(-A1)signed] 68 leaves, un-numbered

Contents: A1^R: title; A2^R: privilege: granted to Grosnet for 2 years from achevé d'imprimer, following clearance from the Sorbonne, dated 26 July 1533, signed J.J. de Mesmes; achevé: dated 29 July 1534; A2^R: "epigramme aux lecteurs"; A2^V: dedication: Grosnet to François de Valois, Henri duc d'Orleans, Charles duc d'Angoulême; A6^R: dedication: Grosnet to Toussaint de Mallessec; A8^R: "enseignements & doctrines d'Aristote"; A8^V: "les douze fontaines de morale vertu"; B1^R: text begins; G8^V: "livre second": "des vertus intellectuelles"; I3^V: dedication; Grosnet to Jean & Claude de Bernard; I4^V: colophon.

Typography: 31 lines (A3^R) 125(128) by 74; text in roman, 81mm for 20 lines (typeface 1) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 59 mm for 10 lines (typeface 4) in lines 2-16 of title. Type ornaments 1, 3.

Initials: Set 1: ACFLMOQSTV; Set 2: MPP²; C (init 1); A (init 3)

Locations: BN: R42964; Munich: PhPr 554

Note: This is Grosnet's own translation of his Enchiridion virtutem (cf Janot's edition of 1534); the BN copy has the stamp of the Library of Saint Victor, Paris.

GUY DE CHAULIAC: Le guidon en francoys, Paris,
[J. Le Messier for] D. Janot, 1534

[in black and red][in a compartment=Renouard 482](textura)
¶ Le Guidõ en frã|coys Nouuellemẽt|Jmprime avec les|glofes
de trefexcel|(bastard)lẽnt docteur en medicine maiftre
Jehan Falcon|confeiller du Roy noftre fire et lifant
ordinaire|en la treffamee vniuerfite de Montpeflhier. Et|
fpECIALLEMENT fus le traicte des playes et vlce=|res. Et
font ordõnees apres vng chafcun trai=|cte ou chapitre
enfuyuant le texte: et auffi| les additions de maiftre
Simphorien|chãpiel: avec les additions de mai=|ftre Anthoine
romeri docteur li=|fant en la dicte vniuerfite|fus
lantidotaire tres|vtilẽs mifes a|la fin.|Jmprime a Paris.|
M.D.xxxiiii.

Formula: $\text{a}^6 \text{e}^4 \text{a-y}^{6/4} \text{z}^6 \text{A-V}^{4/6} \text{x}^4 \text{a-2f}^{6/4} \text{g-2p}^6 \text{q}^4 \text{r}^6$
[6 leaf gatherings \$4(-\text{a}^1)\$ signed, 4 leaf gatherings
\$3(-\text{x}^3)\$ signed] 334 leaves, ff[10] i-cccxxiiii a^4 signed
 $\tilde{\text{a}}$ iii; X signed x; misnumbering xvii as xviii, ci as c,
cxiiii as cxv, ccxii as ccxi, ccxxviii as ccxxvi]

Contents: a^{R} : title; a^{V} : woodcuts; a^{Ra} : table;
 a^{R}_4 : "chapitre universel" by Symphorien Champier;
 e^{V}_2 : "addition nouvellement composee des docteurs de
cirugie sur lanathomie du corps humain"; a^{R} : text begins;
 rr^{V}_3 : "les additions sur lantidotaire" by Antoine Romeri;
 rr^{Rb}_6 : colophon; rr^{V}_6 : blank

Typography: mainly in 2 cols, 49 lines (a^{R}_2) 196(206) by 145
(measure=70mm); text in bastard gothic, 80mm for 20 lines
used throughout, except i) textura (f 9mm high) in lines
1-4 of title and line 1 of a^{R} ; ii) bastard gothic, 49mm
for 10 lines, in lines 5-19 of title.

Initials: 72 initials, many apparently from Le Messier's
stock.

. Woodcuts: 8 woodcuts; diagrams of surgical instruments

Locations: Seville: 119.5.18; New York Academy of Medicine
(lacks all before a1; description made from microfilm)

Note: Colombine copy bears Columbus' note on rr6^V: "Este
libro cofto .200. dineros en mompeller a .27. de junio de
.1535. y el ducado vale .564. dineros."

LE FEVRE, Pierre: Le grant et vray art de pleine rethorique,
Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé
7 November)

[in black and red](roman) LE GRANT et vray art de pleine
rethorique: vtil|le: proffitable et neceffaire a toutes
gens qui defirent a bien elegante=|ment parler et efcripre,
Compile et compofe par trefexpert: fcien=|tifique et vray
orateur maiftre|Pierre fabri: en fon viuant cu|re de Meray
et natif de|Rouen, Par lequel vng chufcun en le lyfant|
pourra facilement|et aornemēt cō|pofer et faire|toutes
defcriptiōs en profe: comme|oraifōs: lettres miſſiues:
epiftres: fer|mōs recitz: collations et requestes,|(bastard)
¶ On les vend a Paris en la grāt falle du Pa=|lais, au
premier pillier, en la boutique de De=|nis Janot. [Variants:
¶ On le vend au Palais, en la gallerie par|ou lon va a la
Chancellerie en la boutique|de Jehan Longis. (Ste Gen,
Vienna); On les vend a Paris, en la rue Neufue no|ftre Dame,
a lenfeigne ſainct Nicolas, en la|boutique de Pierre
fergent. (BN; Munich; Oxford, Bodleian)]

Colophon: Cy fine le second livre de vraye rethorique.

Nouvellement imprimé a Paris le septiesme jour de Novembre
Mil cinq cens .xxx.iiii.

Formula: 8^o: A-X⁸a-h⁸ [\$4(-A1)signed] 232 leaves, ff [2]
i-Clxiiii[2]²i-lxiiii [misnumbering lxiii as lxvii;
²lv as vl

Contents: A1^R: title; A1^V: blank; A2^R: table; A3^R: text
begins; X7^R: title: Book II; X7^V: table; a1^R: text begins:
Book II; h8^V: colophon.

Typography: 27 lines (A4^R) 111(120) by 69; text in bastard gothic, 82mm for 20 lines (typeface 5) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 59mm for 10 lines (typeface 4) in lines 2-17 of title; iii) textura (f 9mm high) in line 1 of X7^R; iv) bastard gothic, 48mm for 10 lines in lines 2ff of X7^R (this type does not appear to be used elsewhere.)

Initials: Set 1: ADEILOOT; Set 3: LR; 3 further initials, 30 by 30mm, not from Janot's usual stock

Locations: BN: Rés X2531; Arsenal: 8^oBL2698 Rés; Ste Gen: X 8^o600 Inv 1156 Rés; Munich: Po Gall 760; Oxford, Bodleian: Mason FF55; Vienna: 46.L.30

PETRARQUE: les remedes de l'une et l'autre fortune, Paris,
[Jacques Le messier] for D. Janot, P. Cousin, P. Gaudoul,
A. Lotrian, J. Petit, P. Sergent, J. Yvernal, 1534

[in black and red][in a compartment=Renouard 482](textura)
M[init]Effire Frã|cois petracque des|remedes De lune &|
lautre fortune: pro=|fpere & aduerfe: nou|uellemēt Jmprime|
a Paris. [Variants: [below compartment](bastard)On le vend
a Paris par honnefte homme Pierre Coufin. (Arsenal; Amiens;
Lille; Harvard)On le vend a Paris par Pierre Gaoudoul a
lenfeigne de lefcu de Bretagne (Mazarine B)On le vend
a Paris par Jehan Petit a lenfeigne de la fleur de Lys dor.
(Aix)On le vend a Paris a la rue neufue noftre Dame a
lenfeigne fainct Nicolas. (Bl)On le vend a Paris rue
Saint Jacques par Jehan yernal a lenfeigne de Lefpee. (Maz-
arine A)On le vend au Palais a la gallerie par ou on va
a la Chancelerie (Tchemerzine, see note)]

Colophon: Cy finist le livre de Francois petracque Poete
florentin des remedes de lune et lautre fortune, prospere
& adverse Nouvellement translate en francois, Imprime
a Paris. M.D.xxxiiii.

Formula: Fol: $\tilde{a}^6 A-M^6 N-O^4 P-X^6 2A-2H^6 2I^4$ [\$4(-\tilde{a}^1 NOII4)\$signed]
108 leaves, ff [6]i-clxxiii[clxxiii][A2 signed AAii; P3
signed PPiii; misnumbering xlvii as xlviii, liii as liiii,
lix as lx, lx as lxi, lxxi as lxxiii, cviii as cx, cxli
as cxliiii]

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: blank; $a^2 Ra$: prologue du premier
livre; $\tilde{a}^4 Rb$: table; $\tilde{a}^6 Ra$: dedication: [Jean Daudin, trans-
lator] to Charles duc de Vendomois; $A^1 R$: text begins;
 $P^1 R$: prologue au second livre; $II^3 Vb$: colophon; II^4 : blank

Typography: 2 cols; 52 lines ($Q^2 R$) 249(259) by 153 (measure
74mm); text in bastard gothic, 96mm for 20 lines, used
throughout, except textura, 58mm for 5 lines, in lines 1-7
of title.

Initials: 48 initials, many from Le Lessier's stock

Woodcuts: 11 gothic cuts.

Locations: Arsenal: Fol ScA 274; Beaux Arts: Masson 362 (not seen); Mazarine: 286 (Mazarine A); Mazarine: 3656B (A2.5, B3.4, N2.3 all bound the wrong way round; Mazarine B); Aix: Rés Q 18; Amiens: R268 (lacks II4); Lille: 15147; Lyon (not seen); Chicago, Newberry Library: Case Y.712.P454; Edinburgh, NLS: Newb 3879 (not seen); Harvard: Typ.515.34.683F; London, BM: C97.g.14; Munich: 2^o Phil. pr. 25ⁿⁿ; Oxford, Bodleian: Douce adds. 82 (severely lacking); Vienna: 71.0.54.

Note: The attribution to Le Messier's press is made on the evidence of the initials. Tchermersine's photographs show a state bearing what could be Janot's address: the copy involved appears to be no. 635 from the Rahr catalogue. The copy in the Newbattle collection [Edinburgh, NLS] is said to carry the imprint of Alain Lotrian.

SENEQUE: Les autoritez, sentences et singuliers enseignements,
Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé
2 May)

¶ LES AVTHORITEZ, SENTENCES ET SINGULIERS ENSEIGNEMENTS
DU GRAND CENSEUR POETE ORATEUR ET PHILOSOPHE MORAL
SENEQUE tant en latin comme en francoys, avecques aucunes
concordances des faictes & anciens philosophes pour
l'introduction & information des sciences & vertus. Cum
privilegio. Qui speculum cernis, Cur non mortalia spernis,
[mark=Renouard 478] Tali namque domo clauditur omnis homo,
On les vend au premier pilier de la grand falles du palais
en la boutique de Denis Janot. Et en la galerie par ou lon va
a la chanfellerie en la boutique de Jehan Longis. Et en la
rue neuve Nostre dame a lenfeigne saint Nicolas. [Note:
line 14 appears to have been stamped on after the rest of
the title had been printed.]

Colophon: Cy finent les autoritez, sentences, & ditz moraulx
du grand Censeur, Poete, & orateur moral Senèque, tant en
latin, comme en francoys, Nouvellement Imprimees par Denys
Janot, pour Pierre Sergent, & Jehan Longis Libraires
demourans a Paris.

Formula: 8^o: A-O⁸P⁴(P2+*P3.4) [\$3(-A1)signed] 110 leaves,
un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Pierre Grosnet
(translator) for 2 years from achevé d'imprimer, follow-
ing clearance from the Sorbonne, dated 26 July 1533; achevé
dated 2 May 1534; A2^R: dedication: Grosnet to Philippe
Chabot; A3^R: text begins; P6^V: colophon

Typography: 31 lines (D1^R) 125(128) by 77; text in roman, 81mm
for 20 lines (typeface 1) used throughout, except roman
caps. (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: AS; A (init 3)

Locations: Arsenal: 8⁰BL4972; Besançon: 246513; London, BM:
8409.a.40(1)(lacks insert P3.4); Munich: A Lat b 1738

SENEQUE: Les tragedies de Senèque desquelles sont extraictz plusieurs enseignemens autoritez & singulieres sentences, Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé 16 May)

[in black and red] LES TRAGÉDIES DE SENEQUE DES= |quelles font extraictz plufieurs ẽfeignemens autoritez & singulieres sentences tant en latin cõ= |me en francoys trefutiles & prouffitables a vng |chascun & en la fin |y est adioustee |la vie & tref |paffemẽt |dudit |Senèque, Enfemble aucuns epitaphes |epigrãmes & dictz moraulx extraictz |De contemptu mundi, de Floret, des |parabolles de maistre Alain & Tho |bie & plusieurs aultres trefproffitables, |CVM PRIVILEGIO. |On les vend au Palays en la gallerie, par ou on va |en la Chancellerie, en la boutique de Jehan Longis, Et au |premier pilier de la grand falle, en la boutique de Denys |Janot, Et en la rue neufue nostre Dame a lenfeigne sainct |ycolas, 1534,

Colophon: Fin des sentences, & motz dorez de toutes les tragedies du grand Censeur, Poete, Orateur, & Philosophe moral Senèque tant en latin, comme en Francoys. Imprimez nouvellement par Denys Janot pour Jehan Longis, & Pierre Sergent.

Formula: 8^o: $\pi_A^2 A-G^8$ [$\$3(-\pi_{A1})$ signed] 58 leaves, un-numbered

Contents: π_{A1}^R : title; π_{A1}^V : privilege: granted to Pierre Grosnet (translator and editor) for 2 years from achevé, following clearance from the Sorbonne, dated 26 July 1533; achevé: 16 May 1534; π_{A2}^R : dedication: Grosnet to Palamy Des Gontier; $A1^R$: text begins; $D2^V$: "la vie de Senèque"; $D6^R$: "aucuns epitaphes et epigrammes"; $E7^V$: extracts from the "Auctores octo" (see note); $G4^V$: "Disuasion et description de fol amour..."; $G6^R$: "plusieurs questions enigmatiques..."; $G8^V$: colophon.

Typography: 31 lines (C3^R) 125(128) by 75; text in roman, 81mm for 20 lines (typeface 1) used throughout, except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 58mm for 10 lines (typeface 4) in lines 2-18 of title and in dedication; iii) roman, 16mm for 4 lines (typeface 3 or 8) in lines 19-23 of title. Type ornament 1.

Initials: Set 1: ACHLMNQSTV; Set 2: D; C (init 1)

Locations: Arsenal: 8^OBL 4972; London, BM: 8409.a.40(2)

Note: The moral commonplaces on E7^V ff. are from a Medieval compilation: cf. the edition printed at Angoulême in 1491: Auctores octo continens libros videlicet Cathonem, Facetum, Theodolum, De contemptu mundi, Alanum de parabolis, Fabulas esopi, Thobiam. (See Brunet, I, 549 and II, 1304.) Cf. Janot's edition s.d.

BOUCHET, Jean: Les exclamations et epistres & oraisons
de la noble dame amoureuse, Paris, D. & S. Janot, 1535

[line of type ornaments 4, 5] LES EXCLAMATIONS ET
 EPISTRES & oraifons de la noble Dame amou-|reufe dicte Dame
 incorporee:|Contenāt la deploration de|fa mifere: Cōpofez
 par le|trauerfeur des voyes|perilleufes appelle|Maiftre
 Iehan|Bouchet pro|cureur de-|mourant a|Poictiers|[line of
 type ornaments 4, 5]|1535|[line of type ornaments 4, 5]|
 *On les vend a Paris en la Rue neufue no-|ftre Dame a
 lenfeigne Saint Iehan Bapti-|fte pres Sainte Geniefue des
 ardens.|[line of type ornaments 6, 7]

Colophon: Cy finist ce present livre de Dame incorporee,
 Nouuellement Imprime a Paris, Par Denys & Symon Janot
 Freres, Demourans en la Rue Neufve Nostre Dame.

Formula: 8^o: A-K⁸ [\$4(-A1)signed] 80 leaves, unnumbered

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Bouchet
 to Eléanore, queen of France; A4^R: dedication: Bouchet
 to Louis de Ronsard (here mis-spelt: Roussart); A8^R: text
begins; K6^V: table; K8^R: colophon; K8^V: Janot mark=
 Renouard 478

Typography: all printed pages within frames of type orn-
 aments 4, 5; 24 lines (B1^R) 98(101)[113 over frame] by
 59 [69 over frame]; text in roman, 82mm for 20 lines
 (typeface 3), used throughout except roman caps. (type-
 face 2) in line 1 of title; type ornaments 4-7.

Initials: Set 1: GLNORS; Set 2: CDI²OPP²; C (init 1)

Locations: Versailles: Goujet 29

CAVICEO, Giacomo: Dialogue treslegant intitule le peregrin,
Paris, D. Janot, 1535 (achevé 5 July)

[in black and red][in a frame of type ornaments 4, 5, 8, 9]
(textura)¶Dialogue trefele=(bastard)gant Jntitule le Peregrin,
traictant de lhonnefte et pu=|dicque amour concilie par pure
et sincere vertu, Tra=|duict de vulgaire Jtalien en langue
Francoyfe,|par maiftre Francois daffy cõteroleur des|Bris,
de la maryne en Bretaigne, et|secrtaire du Roy de Nauarre.|
Reueu au long, et corrige|oultre la premiere|impreffion,|
auec|les annotations et cottes fur chascun chapitre, Par
Jehan|martin trefhumble secrtaire de hault et puiffant
prince le fei=|gneur Maximilian fforce vifconte. Nouvellemẽt
Jmprime.|1535|[Mark=Renouard 478]|¶On les vend a Paris, en
la rue neufue nostre dame, a|lenfeigne de fainct Jehan
baptifte, pres faincte Geneuiefue|des ardans. Par Denys Janot.

Colophon: Fin des trois livres du Peregrin translatez de
vulgaire Italien en langage Francoys. Nouvellement reveuz
et corrigez, et Imprimez a Paris par Denys Janot
Imprimeur et Libraire, demourant en la rue neufue
nostredame, a lenseigne de saint Jehan baptiste, pres
sainte Geneviefve des ardans. Le cinquiesme jour de
Juillet. Mil cinq centz.xxxv.

Formula: 4⁰: ã⁴(ã²+*ã³.4)A-F⁴G⁸H-N⁴O⁸P-V⁴X⁸Y-Z⁴2A-2D⁴2E⁸
2F-2L⁴2M⁸2N-2S⁴2T⁸2V-2Z⁴2&⁴(&&2+*&&3.4)[\$3(-ã¹+ãCD4GOXEEN45
TT&&4)signed] 220 leaves, ff [6]i-ii[iii]iiii-cxlix clx-
ccxxiiii[=214][misnumbering xx as xxi, xxiii as xiii,
lxxiii as lxxiiii, cxvii as cxvi, clxiiii as clxiii,
clxvi as clx, clxxxvii as clxxxvi, ccxix as ccxii, ccxxi
as ccxxii, ccxxii as ccxxiii, ccxxiii as ccxxiiii; mis-
printing lxxv as lxxvi][Variants: xxxvii as xxvii, cxxiiii
as cxxxiiii (BN)]

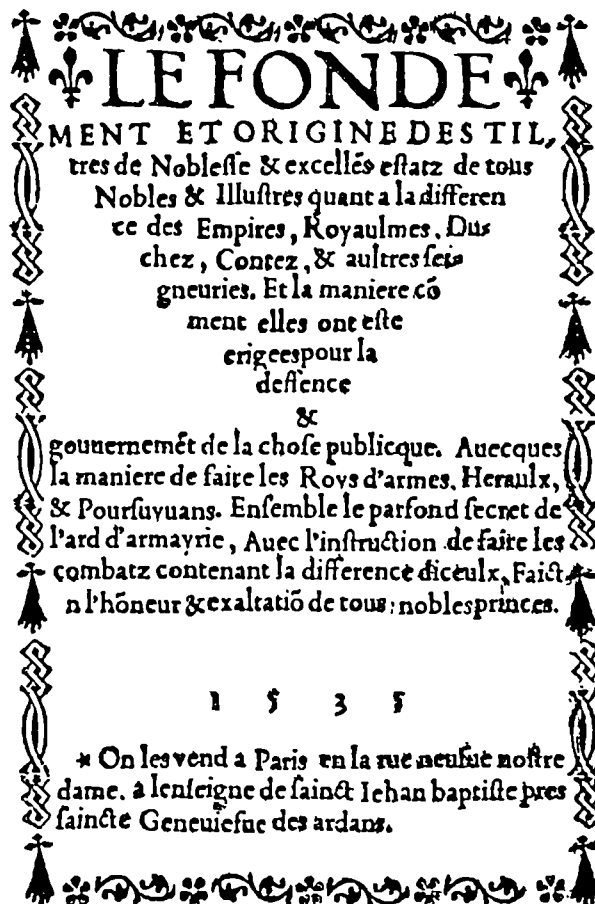
Contents: ã^{1R}: title; ã^{1Va}: table; ã^{6V}: "proesme de lacteur";
A^{1R}: text begins; &&6^V: colophon.

Typography: every page, except $\tilde{a}1^V$ - $\tilde{a}6^V$, incorporates a border made up of type ornaments 4, 5, 8, 9, with a division towards the outer margin to leave space for sidenotes ($\tilde{a}1^V$ - $\tilde{a}6^V$ has the same general arrangement, but with a division into two equal columns). 37 lines ($I1^R$) 151(155) [173 over frame] by 92(111 over sidenotes)[119 overall]; text in bastard gothic, 82mm for 20 lines (typeface 5), used throughout except textura (f 9mm high) in line 1 of title. Type ornaments 4, 5, 8, 9.

Initials: Set 1: ACDEGLMNOPTV; Set 2: ACC²DD²EE²FGHII²LM
OO²PF²Q²RSS²TT²V; C (init 1); R (init 4)

Woodcuts: 2 gothic cuts of scenes from the Aeneid

Locations: BN: Rés Y²795; London, BM: 2403.f.24; Vienna:
BE.9.R.20 (&&3.4 bound inside $\tilde{a}3.4$)



LE FONDE

MENT ET ORIGINE DES TIL,
tres de Noblesse & excellés estatx de tous
Nobles & Illustres quant a la differen
ce des Empires, Royaulmes, Dus
chez, Contez, & aultres seia
gneuries. Et la maniere cō
ment elles ont este
erigees pour la
defence

&
gouvernemēt de la chose publicque. Auecques
la maniere de faire les Roys d'armes, Heraulx,
& Pourfuyuans. Ensemble le parfond secret de
l'ard d'armayrie, Auec l'instruction de faire les
combatz contenant la difference d'iceulx, Faict
en l'hōneur & exaltatiō de tous nobles princes.

1 5 3 5

* On les vend a Paris en la rue neufue nostre
dame. a l'enfeigne de saint Iehan baptiste pres
sainte Geneuiefue des ardans.

[CHAMPIER, Symphorien]: Le fondement et origine des tiltres de noblesse, Paris, D. Janot, 1535

[in black and red][in a frame of type ornaments 4, 5, 8, 9, 10, 11]LE FONDEMENT ET ORIGINE DES TILTRES de Nobleffe & excellēs eftatz de tous Nobles & Illuftres quant a la differēce des Empires, Royaulmes, Duchez, Contez, & aultres feigneuries. Et la maniere cōment elles ont eſte erigees pour la deffence & gouuernemēt de la choſe publicque. Auecques la maniere de faire les Roys d'armes, Heraulx, & Pourfuyuans. Enſemble le parfond ſecret de l'ard d'armayrie, Auec l'inſtruction de faire les combatz contenant la difference d'iceulx, Faict en l'hōneur & exaltatiō de tous nobles princes. 1535 On les vend a Paris en la rue neufue noſtre dame, a lenſeigne de ſainct Iehan baptiſte pres ſaincte Geneuiefue des ardans. [Variant: line 16: ...n l'hōneur... (Harvard)]

Formula: 8^o: A-E⁸ [\$4(-A1C4)signed] 40 leaves un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text begins; E3^V: "le dyalogue de noblesse" by S. Champier; E8^V: Janot mark=Renouard 478.

Typography: Every page, except A1^V and E2^V, incorporates a border made up of type ornaments 4, 5, 8, 9, 11 (12, 13 also used on E1^R), with modifications to allow for the inclusion of woodcuts. 25 lines (with direction line outside the border)(A3^R) 102(114 over border)[118 overall] by 66 (75 over border); text in roman, 81mm for 20 lines (typeface 8), used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 4, 5, 8-13.

Initials: Set 1: BCDLNPQ; Set 2: C²II²; Set 3: EILMNP; A (init 5)

Woodcuts: 7 gothic cuts, 2 of them representing scenes from the Aeneid.

Locations: BN: Rés *E 616; London, BM: C97.a.2(1); Harvard: Type 515.35.274; San Marino, Huntinton Library: 385550.

Note: Cf. Janot's edition of 1544.

[CLICHTOVE, Josse]: Le nouveau traicte de la vraye noblesse,
Paris, D. Janot, 1535

[in a frame of type ornaments 14]LE NOVVE|AV TRAICTE DE LA|
vraye Nobleffe, tranflate nou-|uellement de Latin en Fran-|
coys, Auquel eft adioufte|en la fin des douze ver-|tuz de
vraye Nobleffe.|1535.|*On les vend a Paris en la rue neufue|
Noftre Dame a l'enfeigne Sainct|Iehan Baptifte, pres Sain-|
cte Geneuiefue des|Ardens.

Colophon: Cy finist ce present livre intitule Le traicte de
la vraye noblesse, Imprime nouvellement a Paris, par
Denys Janot.

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, ff [8]1-35 37-
49[=48][F3 signed Diii; misnumbering 12 as 21]

Contents: A1^R: title; A1^V: blank; A2^R: table; A4^R: prologue;
A5^R: text begins; G5^V: "les douze vertuz de noblesse";
G8^V: colophon

Typography: 21 lines (D2^R); 85(95) by 55; text in roman, 82mm
for 20 lines (typeface 3 or 8) used throughout, except
roman caps. (typeface 2) in line 1 of title. Type
ornament 14.

Initials: Set 1: ACELNPQ; Set 2: APISS²

Locations: London, BM: C107.a.13

Note: Barbier, Dictionnaire des ouvrages anonymes, attributes
this to Clichtove.

CORROZET, Gilles: Les antiques erections des Gaules, Paris,
D. Janot for G. Corrozet, 1535 (achevé 9 August)

LES ANTIC|QVES ERECTIONS DES|GAULES.|XCompendieufe & briefue
defcription|des fondations de la plupart des villes|& citez
affifes es trois Gaules, cestaffa-|uoir Celticque Belgicque
& Aquitaine|Hiftoire trefvtille & delectable. Nou-|
uellement mife a Lumiere.|XIlz fe vendent a Paris en la
grand|falle du pallais du cofte de la chappel=|le de
Meffieurs en la boutique de Gilles Corrozet|XSy fut
acheue, lan mil cinq cens|trente cinq, le neuuiefme iour|
Daouft. Avec priuilege.

Colophon: Cy finist ce present livre intitule les Anticques
erections des Gaules, nouvellement Imprime a Paris par
Denys Janot, pour Gilles Corrozet tenant sa boutique
en la grant salle du pallais du coste de la chapelle de
Messieurs.

Formula: 8^o: A-I⁸ [\$4(-A14)signed] 72 leaves, ff [8]1-63[64]
[misnumbering 13 as 15, 15 as 13]

Contents: A1^R: title; A1^V: blank; A2^R: privilege granted to
Corrozet for 3 years from achevé, dated 22 June 1535;
A2^V: "Au lecteur" by Corrozet; A4^R: "les computations des
vii ages"; A5^V: "Au lecteur" by Michel d'Amboise;
"responce" by Corrozet; A6^V: table; A8^V: "Aux lecteurs"
by G. Moisson; B1^R: prologue by Corrozet; B4^V: text begins;
I6^V: "ballade" by Corrozet; I7^V: colophon; I8: blank

Typography: 20 lines (B1^R) 82(91) by 55; text in roman, 82mm
for 20 lines (typeface 8; figs from typeface 1), used
throughout except roman caps (typeface 2) in line 1 of title

Initials: Set 1: ABCDEFGLMNPRT; Set 2: CDEILN²OS²T; S (init 1)
[Variant: Set 1: V (used as A) (Rothschild)]

Locations: BN: Rés $8^{\circ}L^{20}_{20}$ (lacks I8; A4 and A5 bound in each others' places); BN: Rés $8^{\circ}L^{20}_{20\alpha}$ (lacks A1 and I8); BN: Rothschild (Picot 2091); Nancy (not seen); Nantes (not seen)

Le GRANT stille et prothocolle de la chancellerie de France,
Paris, D. Janot for J. Longis and P. Sergent, 1535 (achevé
20 March)

See no.53

Autre chant Royal

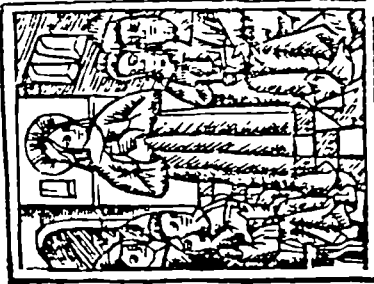
Le beau miracle, & quil les repaisoit
Humainement, quant leurs corps emplissoit.
De souefgoust qui tous les autres passe
Et lame aussi, peuple ainsi guerdonne
Est bien ingrat se en le moquant se laïe
Grant aumosnier large & habandonne.

*Ce vertueulx docte le gislateur
Du relief fist recueillir lordinaire
Douze coffins relierent cest lacteur
Saint ieha qui dist que on ne voyse au cōtraire
Et laumosnier, cest Iesus le xemplaire
De tous humains, Ceulx que seruans disoit
Apostres sont ausquelz il deuisoit
Aucunefois desprisant fier audace
Tant estoit doulx à bien faire adonne
Que on le disoit voyant son efficace
Grant aumosnier large & habandonne.

*Enuoy.
*Prions celluy, qui mauuais aduisoit
De faire bien, & les bons conduisoit
Au ciel diuin plus luyfant que thopalle
Ne fin ruby, quil nous soit pardonne
Et le disons puis que pechez efface
Grant aumosnier large & habandonne.

Autre chant Royaux

Vng grāt docteur
prudent scienti-
fique
Saige, rassis, constant,
& vertueulx
Fut disputant contrē
vng peuple ebraique
Le reprenant d'elire
voluptueulx
En plain sermon de-
mandoit qu'ist ceulx
Qui de peche m'argu-
ent & de blasme



Si vente dis du corps & de lame
Dont vient cela, que ne croyez en moy,
Qui est de dieues parolles escoute
Et qui nen est, ne veult ouyr la loy
Du vray docteur qui tout sçait & escoute

*Ce peuple plain d'ugne enuie erronique
Luy respondit en fier langage vreulx
Bien auons dist que as art dyabolique
Samaritains es aux ebreux haineux
Qui respondist, le dyable cauteleux

GRINGORE, Pierre: Chantz royaulx...sur les misteres miraculeux de nostre sauveur & redempteur Jesuchrist, Paris, D. Janot, 1535

[in black and red][in a frame of type ornaments 4, 5, 8, 9, 11 except bottom]¶CHANTZ¶ROYAVLX, FIGVREZ l'O=|rallemēt fur les misteres miraculeux de|Nofstre faulueur & redempteur Iefu-|chrift, fur la Pasfion avec plufi|eurs deuotes Oraifons & rõ-|deaulx contemplatifz|Cōpofez par Pier-|re Gringoire|dict vaudemont, Herault darmes de Monfei-|gneur le Duc de Lorraine. Enfemble la mufi-|que angelique Nouuellement faicte du Salve|15 Regina. 35|[Janot mark=Renouard 478; flanked by type ornaments 15]|¶On les vend a Paris en la Rue neufue Noftre|Dame, a lenfeigne fainct Iehan Baptifte, pres|Sainte Geneuiefue des Ardans.

Colophon: Cy fine la Mufique Angelique du Salve Regina.
Nouvellement imprimee a Paris par Denys Janot.

Formula: 8^o: A-F⁸G⁴ [\$4(-A1G4)signed] 52 leaves, un-numbered
[F2 signed F]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; E8^V:
blank; F1^R: "La musique Angelique toute nouvelle De
Salve Regina" by Gilles de Redon; G4^R: colophon; G4^V:
Janot mark=Renouard 476

Typography: All printed pages, except A1^R and G4^V have a border of type ornaments 4, 5, 8, 9, 11; no fixed number of lines per page. A2^R measures 117 by 77 over the frame; text in roman, 82mm for 20 lines (typeface 8) used throughout except roman caps (typeface 2) in line 1 of title and line 1 of F1^R. Type ornaments 1, 4, 5, 8, 9, 11, 15.

Initials: Set 1: DEMOV; Set 2: CI²M²OO²S²; Set 3: S; S (init 6)

Woodcuts: 8 cuts of religious scenes

Locations: Versailles: Goujet 33 (A-E bound after F-G)

LEMAIRE DE BELGES, Jean: Le triumphe de l'amant vert, Paris, D. and S. Janot, 1535

[in a frame of type ornaments 1, 2] LE TRIUMPHÉ DE L'AMANT VERT | compris en deux Epiftres fort ioyeufes | Enuoyees A madame Marguerite | Auguste compofees par Iehan le Maire de Belges indici- | aire & Hyftoriogra- | phe de la Royné |
 *15 Auecqs plu- 35. * | fleurs let | tres miffiues amoureufes
 Plufieurs balades & Rõ | deaux nouveaux Comme plus amplement |
 vo⁹ pourrez veoir en la table qui eft en la fin | de ce
 prefent Libure Le tout Imprime | nouuellement a Paris. | * On les
 vent en la grant falle du Palays | au p̃mier Pillier en la
 boutique de Denys | Ianot & en la Rue neufue noftre Dame a |
 Lenfeigne Sainct Iehan Baptifte pres fain | cte Geneuiefue
 des ardens.

Colophon: Ci finist ce present livre Nouuellement Imprime,
 par Denys & Symon Janot Freres, demourant a Paris en la
 Rue neufve Nostre dame.

Formula: 8^o: A-F⁸ [\$4(-A1)signed] 48 leaves un-numbered
 [A34B1-4C2-4DE1-4 signed in gothic]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Lemaire
 to Jean Perreal; A3^R: text begins; D5^R: "plusieurs balades
 et rondeaulx"; F8^R: table; F8^V: colophon; Janot mark=
 Renouard 478

Typography: All pages except A1^V incorporate a border of
 type ornaments 1, 2; 20 lines (A4^R) 81 (105 overall) by
 58 (68 overall); text in roman, 81mm for 20 lines
 (typeface 3 or 8) used throughout, except i) roman caps
 (typeface 2) in line 1 of title; ii) roman (P 4mm high;
 probably typeface 4) in headlines of A2^V, E7^R, E7^V. Type
 ornaments 1, 4, 5.

Initials: Set 1: S; R (init 4)

Locations: BN: Rés Ye 1389

Note: The evidence of breakages to mark 478 allows this edition to be dated before 5 July 1535.

LIADUS. Le chevalier de la croix..., Paris, D. Janot,
1535 (achevé 25 June)

[in black and red](textura)[type ornament 14]² Le Cheualier
de la [type ornament 14]² | Croix. | (bastard) ¶ La triumpante &
veritable hy=|ftoire des haulx & cheualereux faitz|darmes:
du trefpuyffant & tref=|magnanime: & plus que vi=|ctorieux
prĩce Meliadus|(dit le cheualier de la|Croix) filz vnic=|
que de Na=|ximian|Empereur Des Allemaignes.|1535|On les vend
a Paris: en la rue|neufue noſtredame: a lenfei=|gne de faĩct
Jehan Ba=|ptifte pres fain=|cte Gene=|uiefue|des Ardans Par
Denys Janot

Colophon: Cy fine le Romant du preux et vaillant Chevallier
de la Croix. Nouvellement Imprime a Paris par Denys
Janot. Lan mil cinq centz trentecinq, le .xxv. jour
de Juing

Formula: 12⁰: A-L¹² [\$5(-A1)signed] 132 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text begins; L12^R:
colophon; L12^V: blank.

Typography: 34 lines (A3^R) 115(118) by 49; text in bastard
gothic, 68mm for 20 lines (typeface 7) used throughout
except textura, approx. 5mm for 1 line in lines 1-2 of
title. Type ornament 14.

Locations: BN: Rés Y²1309; BM: C.57.aa.25

Note: This story is not connected with the Meliadus de
Leonnoys story also published by Janot in 1533. See
Lathuillère, Guiron le courtois, p.162, note 10.

PLUTARQUE: Du gouvernement en mariage, Paris, D. Janot, 1535

[in black and red] [in a frame of type ornaments 4, 5, 8, 9, 11] ~~PLVTHARQUE~~ DE CHERONE GREC, AN-|cien Philofophe & hifloriographe traictât|entierement du gouuernement en ma= riage nouuellement traduit de|Grec en Latin & de latin en|vulgaire Francoys Par|maiftre Iehan lode|Licencier en|Loix|natif du diocefe de Nâtes au pays de Bretaigne|a l'honneur et exaltation de toutes gens, con-|ioingt en mariage, Lequel traictye fut enuoye|par ledict Plutharque a deux excellens perfon-|nages gregois Sire Policianus, & dame Euridice|fa compaigne & espoufe|[line of type ornaments 4, 9] 1535|[line of type ornaments 4, 9] ~~On~~ les vend a Paris, en la Rue neufue Noftre|dame, A l'efaigne de fainct Iehan Baptifte, pres|faincte Geneuiefue des Ardans.

Formula: 8^o: A-F⁸ [\$4(-A1)signed] 48 leaves, un-numbered

Contents: A1^R: title; A1^V: Janot mark=Renouard 478; A2^R: "l'argument du livre"; A3^V: text begins; F6^V: colophon; F7^R: blank; F7^V: Janot mark=Renouard 476; F8^R: blank; F8^V: Janot mark=Renouard 478

Typography: Every page, except A1^R, F7^R-F8^V, incorporates a border of type ornaments: 4, 5, 8, 9, 11 round outside, 4, 9 below headline, vertical line of stars separating text from sidenotes. 115 by 76 overall (A2^R) 23 lines (93 by 51); text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 4, 5, 8, 9, 11, 15.

Initials: Set 1: ACDELQTV; Set 2: AEO³PP²Q²S²T²VV²; Set 3: ILO; S (init 6); L (init 7)

Locations: BN: Rés R2589

Note: Cf. Janot's edition of 1536

ABLEIGES, Jacques d': Le grant coustumier de France, Paris,
D. Janot for J. Longis and P. Sergent, 1536 (achevé 26
March)

See no.59

ALBERTI, Leone Battista: Hecatophile [Paris, D. Janot],
1536

See no.230

AMBOISE, Michel d': Les epistres veneriennes, Paris, .
D. Janot for J. Longis and P. Sergent, 1536

[in black and red](roman)~~LES EPI~~ftres
Veneriennes de Lefclau|Fortune priue de la Court|Damours,
Nouvelle=mēt faictes & com|pofees par luy,|& y eft com|
prins ce|quil fenfuyt.|Premierement les. xxx. Epiftres Ve|
neriennes. Les fantasies dudit Efcla=ue. Les complainctes,
regretz, & Epi=taphes, Auecq .xxxiiii. Rondeaulx, &|trois
Ballades, Le tout reueu & corri=ge par luy oultre les
precedentes Jm=preffions.|(roman)1536.|~~X~~On les vend a
Paris en la Rue neufue No=ftre Dame a lenfeigne Saint Iehan
Ba=ptifte, pres Sainte Geneuiefue des Ardens,|Par Denys
Janot. [Variant:~~X~~On les vend au Palays en la Gallerie par|
ou on va en la Chancellerie en la boutic-|de Iehan Longis.
(BM, Peterborough Cathedral)]

Colophon: Si finent les epistres veneriennes de Lesclave
fortune par luy reveues, & corrigees, Imprimees nouvellement
a Paris par Denis Janot pour Jehan Longis, & Pierre
Sergent demourans a Paris.

Formula: 8^o: A⁴B-T⁸V⁴ [\$4(-A14F4N24O3)signed] 152 leaves,
ff [2][i]ii-cl [misnumbering liiii as liii, lxv as lxvi,
lxxxiii as lxxiii, cv as cvii][Variant: V2 unsigned
(Chantilly, Wolfenbüttel)]

Contents: A1^R: title; A1^V: prologue, dated 22 December 1532;
A2^R: "a l'esclave fortuné" by Gilles Corrozet; A2^V:
"responce à Gilles Corrozet" by M. d'Amboise; A3^R: text
begins; K7^V: "propos fantastiques"; N1^V: "complainctes";
T2^R: "rondeaulx et ballades"; V4^V: colophon

Typography: 32 lines (I1^R) 131(139) by 69; text in roman, 82mm
for 20^e lines (typeface 8) used throughout except i)
roman caps. (typeface 2) in line 1 of title and in line 1

of A3^R; ii) bastard gothic, 51mm for 10 lines (typeface 9) in lines 2-16 of title; iii) roman, 65mm for 20 lines (typeface 10) in prologue (A1^V-A2^R). Type ornament 1.

Initials: Set 1: IOP

Locations: Chantilly: Delisle 75; Tours: Rés 2707 (not seen);
Versailles: Goujet 63; London, BM: 241.g.33; Peterborough
Cathedral: E.2.68 (xeroxes of title and colophon only
examined); Wolfenbüttel: Lm 57.

Note: Cf. Janot's editions of 1534 and s.d.

BOUCHET, Jean: Le chapelet des princes, Paris, D. Janot,
1536

[in a frame of type ornaments 9, 14] ~~LE~~ CHAP ~~PE~~LET DES
PRINCES PAR Cīquāte rōdeaulx & cinq balades|nouuellement reueu
& corri|ge par Maiftre Iehan Bou-|chet Procureur de Poi-|
tiers acteur de ce|prefent liure|1536|Imprimé nouuellement
à Paris en la rue|neufue Noftre Dame à lanfeigne|Saint
Iehan Baptifte pres|Sainte Geneuiefue|des Ardans

Formula: 8^o: A-D⁸ [\$3(-A1C3+A4)signed] 32 leaves, un-numbered
[A3 signed Aii]

Contents: A1^R: title; A1^V: blank; A2^R: "proheme en balade";
A3^R: text begins; D8^V: "finis"

Typography: all printed pages incorporate a border of type
ornaments 9, 14: 98 by 70 enclosing 88 by 60; most pages
have a further line of these ornaments below the heading;
no fixed number of lines per page; text in roman, 81mm
for 20 lines (typeface 8: / for mute e, some gothic
characters for contractions) used throughout, except
roman caps. (typeface 2) in line 1 of title. Type
ornament 1.

Locations: Versailles: Rés in-12-E454C (title damaged, repaired
and replaced in MS.)

BOUCHET, Jean: Les elegantes epistres extraictes du panegyrique du chevalier sans reproche, Paris, D. Janot, 1536. (See note)

"Sensuit les elegantes epistres extraictes du panegyrique du chevalier sans reproche, monseigneur Loys de La Tremoille, composées par le trauerseur des voies perilleuses maistre Iehan Bouchet...Ausquelles sont comprins plusieurs choses aduenues au temps dudict La Tremoille. Auecqz les Epitaphes des pays et lieux dont il estoit seigneur & gouuerneur. 1536. On les vend a Paris en la rue neufue Nostre Dame... par Denys Ianot."

Formula: "pet. in-8, de lx ff." - Brunet

Contents: no information

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: "fig. en bois" - Brunet

Locations: no information

Note: See Brunet, Manuel, I, 1158, from which all the details given above are drawn. It seems reasonable to suppose that this edition would have been in much the same style as Janot's other Bouchet editions of the same year. Cf. the Epitaphe morale attributed to Bouchet, Paris, Janot s.d., with which this work presumably has links. Renouard (MS., no. 50) refers to the Behague Sale of 1880, no. 838.

BOUCHET, Jean: XIII rondeaulx avec XXV ballades, Paris,
D. Janot, Paris, 1536

[in a frame of type ornaments 9, 14, 16] NOY APRES|SVYVENT
XIII. RON|Deaulx differens. Avec XXV.|Balades diferentes
compo=|fees par Maiftre Iehan|Bouchet aultremēt|dict le
trauer|feur des|Voyes perilleufes Procureur a Poictiers.
Et|nouuellemēt imprimees a Paris par Denys|Janot Libraire
& imprimeur.|[line of type ornaments 9, 14]|1536.|[line of
type ornaments 14, 16]|On les vend en la rue neufue
noftredame|a l'enfeigne fainct Iehan Baptifte pres|
Sainte Geneuiefue des ardans.

Formula: 8^o: A-D⁸ [\$4(-A1D4)signed] 32' leaves, un-numbered
[A2 signed aii, A4 signed aiiii]

Contents: A1^R: title; A1^V: text begins; A8^R: text of "ballades"
begins; D8^V: "Finis"

Typography: all pages incorporate a border of type ornaments
9, 14; number of lines per page varies; 99 by 69 over
border; text in roman, 81mm for 20 lines (typeface 8)
used throughout, except roman caps. (typeface 2) in line
1 of title. Type ornaments 1, 9, 14, 16.

Locations: BN: Rés Ye 1637; Arsenal: 8^oBL 11644

CHRISTINE DE PISAN: Le tresor de la cite des dames, Paris,
D. Janot for J. André, 1536 (achevé 22 April)

~~LE~~ TRESOR~~DE~~ DE LA CITE DES DAMES, SELON Dame Chriftine de
la Cité de Pife, Liure|trefutille & prouffitable pour
l'intro=duction des Roynes, Dames,|Princeffes, & autres
fem=mes de tous eftatz, au|quel elles pour-|ront veoir|la
gran|de & faine Richeffe de toute Pruden=ce, Saigeffe,
Sapience, Honneur, &|Dignité dedans contenues. ~~AVEC~~
PRIVILEGE. |1536. ~~On~~ les vend à Paris en la Rue neufue|
Nofre Dame à l'enfeigne fainct Iehan|Baptifte, pres
Sainte Geneuiefue des|Ardens, par Denys Ianot. [Variant:
~~On~~ les vend au Palais à Paris au pre-|mier pillier
deuant la Chappelle ou lon|chante la Meffe de Meffeigneurs
les|Prefidens, par Iehan André. (Arsenal, Mazarine)

Colophon: Fin du tresor de la cite des dames, selon Dame
Christine, Imprimé nouvellement à Paris le .XXII. jour
D'apvril, Mil .cccc.XXXVI.

Formula: 8^o: a⁸A-P⁸Q⁸(Q4+'Q5'.1) [\$4(-a12+Q5)signed]
138 leaves, ff [8]li-lxxx lxxxiii-cxxxi[cxxxii][=130]
[misnumbering xxiiii as xxiii, xl as x][Variants: xi as
x (Arsenal, Mazarine); lxxxv as lxxvi (BN, Mazarine);
lxxxix as lxxxv (BN, Mazarine)]

Contents: a1^R: title; a1^V: privilege granted to André, no
time mentioned; a2^R: introductory poem by G. Corrozet;
a2^V: "advertissement aux lecteurs"; advertisement for
André: 4 lines of verse; a3^R: prologue; a5^V: table;
a8^V: Janot mark=Renouard 476 [Variant: no mark (Arsenal,
Mazarine)]; A1^R: text begins; Q10^R: colophon; Q10^V:
blank

Typography: 28 lines (A4^R) 113(122) by 70; text in roman, 81mm
for 20 lines (typeface 8), used throughout except roman
caps. (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: ACDELMNPQT; Set 3: A; S (init 6)

Locations: BN: Rés Y²2073; Arsenal: 8°S3037; Mazarine:
28219 Rés; Tours: Rés 2505 (not seen)

COLOMBAN, Antoine: [Sommaire forme de proceder extraordinaire-
ment es causes criminelles], Paris, D. Janot for J. André,
1536 (achevé 1 December)

Title missing in only copy located: replaced in manuscript:

Sommaire forme de proceder extraordinairement ès causes
criminelles par Anthoine Columbain, revu et corrigé oultre
la precedente impression. Paris, Jean André. 1536. in 16.

Colophon: 1536. Imprime nouvellement a Paris par Denys Janot
pour Jehan André, Libraire, ce premier jour de Decembre.
M.cccccc.XXXVI.

Formula: 16⁰ in 8's: A-H⁸I⁴ [\$4(-A1GI4)signed] 68 leaves,
un-numbered. [A1 missing in only copy located and here
inferred as unsigned]

Contents: A1: missing; A2^R: text begins: 250 numbered
sections, signed (G8^R) "Anthonius Colombanus Jurium
Doctor"; H1^R: table; I4^R: colophon; I4^V: André mark=
Renouard 10.

Typography: 22 lines (B3^R) 88(91) by 54; text in roman,
80mm for 20 lines (typeface 8) used throughout.

Initials: Set 1: AP

Locations: BN: F 25665 (lacks A1)

CORROZET, Gilles: Triste elegie ou deploration lamentant le trespas de...Francoys de Valois, Paris, [D. Janot] for J. Andre and G. Corrozet, 1536 (achevé 6 December)

(roman)TRISTE (bastard) Elegie ou deploration. Lamentant le tref=pas de feu trefhault et puiffant prince Frãcoys de Valloys Duc de Bre=taigne, et Daulphin de Viennoys: Filz aifne du Roy trefchrestien Francoys premier de ce nom Roy de France. Recête= ment apres toutes aultres mife a lumiere. [in a frame of type ornaments 17, 21] [André mark=Renouard 9] (roman) On les vend en la grand Salle du palays les bouticques de Iehan Andre & Gilles Corrozet Libraires. Auec Priuilege.

Colophon: Imprime a Paris le .vi. jour Doctobre M.CCCCC.XXXVI.

Formula: 8^o in 4's: A-D⁴ [\$3(-A13B3)signed] 16 leaves, un-numbered

Contents: A1^R: title; A1^V: Mark=Renouard 1077; privilege granted to J. André and G. Corrozet for 6 months, dated 2 October 1536; A2^R: dedication to the Duc de Guise; A3^R: text begins; D3^V: "dizain sur le trespas dudit seigneur" by G. Corrozet; colophon; D4: blank

Typography: number of lines per page varies; whole page measures approx. 150 by 90mm; text in roman, 81mm for 20 lines (typeface 8) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) bastard gothic, 25mm for 5 lines (typeface 9) in lines 2-9 of title. Type ornaments 1, 5, 8, 9, 14, 17-21

Initials: Set 1: CDILM

Woodcuts:

A2 ^V :C1	B2 ^V :C4	D2 ^R :C7
A4 ^V :C2	C1 ^R :C5	
B1 ^R :C3	D1 ^R :C6	

Locations: BN: Rés Ye 1410; Chantilly: Delisle 784 (lacks D4)

Note: The death of François de Valois occurred on 10 August 1536.

Renouard, Imprimeurs... Vol I, P.53, no.94 attributes this work to Janot by virtue of the materials used, although it is not mentioned in Renouard's manuscript

FLORES, Juan de: La deplourable fin de Flamette, Paris,
D. Janot, 1536

LA DEPLOV|RABLE FIN DE FLALETE,|Elegante inuention de
Iehan de Flo=|res Espagnol, traducte en Lan=|ue Francoyse.|
Nouuellemēt imprimee a Paris par Denys Janot.|[following
three lines in a frame of type ornaments 9, 14]|~~X~~SOVFFRIR|
SE OVFFRIR.|1536.|~~X~~On les vend en la rue neufue Nofre
dame|a lenfeigne fainct Iehan Bapliste pres|Sainte Geneuiefue
des|ardans. [Variants: line 2:...FLAMECTE|...; (Chantilly);
line 8:...|SE SOVFFRIR.|...(BN)]

Formula: 8^0 : a-g⁸h⁸(h4+'h5'.1)[$\$4(-a124)$ signed] 66 leaves,
un-numbered

Contents: a1^R: title; a1^V: "epistre proemiale" by Flores;
a2^R: "huictain" by Scève; a2^V: text begins; h10^R: colophon;
h10^V: Janot mark=Renouard 476

Typography: 27 lines (a3^R) 110(118) by 68; text in roman, 81mm
for 20 lines (typeface 8) used throughout except roman
caps. (typeface 2) in line 1 of title. Type ornaments 1,
9, 14.

Initials: Set 1: ABCD FGILKPQV; Set 3: AOS; S (init 6);
O (init 8); D (init 9)

Locations: BN: Rés pY²251; Chantilly: Delisle 752 (lacks
h5.6); BM: 243.e.41

GAGUIN, Robert: La mer des cronicques et mirouer hystorial de France, Paris, [J. Le Messier] for D. Janot, J. Foucher, A. Girault, J. Kerver, J. Longis and P. Sergeant, 1536 (after March)

[in black and red][in a 4 piece frame: 215 by 142 enclosing 151 by 82 (incorporating Renouard 533)](textura)L⁸[init]la mer des|(bastard)Cronicques et Mi=|rouer Hyftorial de| France, iadis compo|fe en lati^f par religieu|fe perfonne frere Ro|bert Gaguin, en fon|viuant. Miniftre ge|neral de lordre de la faincte Trinite. Et nou=|uellement traduit de latin en vulgaire fran=|coys. Lequel traicte de la fource & origine des|Francoys, & les faictz belliques de tous les| Roys de France & autres, aduenuz depuis la deftruction de Troye la grant Tant es pays|et royaulme de France que Angleterre, Jrlan|de, Efpaigne, Gascongne, Flandres, et lieux|circonuoifins. Et augmẽte de Nouveaux ioux|te les premiers imprimez, de plufieurs faictz|aduenuz edictz pays depuis le ioyeulx regne|et aduenement du trefchrestien Roy de france|Frãcoys premier de ce nom iufques au moys de Mars. Lã de grace Mil cinq cẽtz .xxxvi.|Auec les Genealogies de France & Annalles|de Gaulle. Nouuellemẽt Imprime a Paris.| Mil cinq centz .xxxvi.|[below frame]¶On les vend a lefcu de florence, rue fainct Jacques, chez Jehan Foucher. [Variants: ¶On les vẽd a la rue fainct Jacques au Pellican. (San Marino); ¶On les vend a lenseigne des deux cochetz, rue fainct Jacques. (BN); ¶On les vẽd a la gallerie du palais par ou on va a la chãcelerie, par Jehan Longis. (Arsenal); ¶On les vend en la rue neufue noftre dame a lenfeigne fainct Nicolas (Roanne)]

Colophon: Cy finissent les Croniques de maistre Robert Guaguin. Nouvellement Imprimees a Paris. Lan Mil cinq centz .xxxvi.

Formula: Fol: 2A⁶2B⁴a-s⁶χ¹t-z⁶&A-S⁶T⁴ [\$4(-AA1BBknzKOQT4) signed] 267 leaves, ff [10]i-Cviii[1]Cix-CClii²CCxliii-CCxlvi [=256][AA2 signed Aii; misnumbering xi as x, xvii as xvi, xxiii as xxii, xxvi as xxvii, lxxxvi as lxxxv, xc as xci, xcvi as xcix, Ci as Cii, Cii as Ciii, Cxxx as Cxxxi, Cl as Clx, Cxc as Cxci, Cxcix as CC, CCxxxiii as CCxxxiiii][Variants: t1 unsigned (San Marino); xxvi as xxvi as xxxii (Mazarine; CCxli as CCxlii (all but San Marino))]

Contents: AA1^R: title; AA1^V: prologue by Pierre Desray; AA2^{Ra}: table; BB4^{Rb}: "le conge et remonstrance que fait lacteur Guaguin a son livre"; "la reponse du livre"; prologue by Gaguin; a1^R: text begins; P2^R: "addition en brief des choses...faictes au royaume de France par... Loys douziesme"; R1^V: "au tresjoyeux plain de foelicite & triumpant advenement du...roy Francois premier..."; T4^V: colophon

Typography: 44 lines (a3^R) 217(227) by 145(160); text in bastard gothic, 98mm for 20 lines, used throughout, except textura (d 9mm high) in line 1 of title.

Initials: 37 initials, some from Le Messier's stock

Woodcuts: 1 large woodcut; several woodcut diagrams

Locations: BN: Rés Fol L³⁵20 (inserted sheet χ¹ bound as a fold; BN A); BN: Rés Fol L³⁵20A (not seen; Sergent state; BN B); Arsenal: Fol H 1603 (title only examined); Mazarine: 5823 D; Avignon (not seen); Chantilly: Delisle 794 (title only examined); Nancy (not seen); Roanne: R fol 140 (lacks gathering &); London, BM: C55.h.8 (not seen; Girault state); San Marino: 143361 (lacks outer part of inserted sheet χ¹)

Note: Renouard, MS, no.54, suggests that Janot was involved in this edition. I have come across no copy which would link it with him.

GILLES, Nicole: Les treselegantes et copieuses annalles,
Paris, [N. Couteau] for D. Janot, J. Longis and V. Sertenas,
1536 (achevé 16 October)

[in black and red][in a compartment=Renouard 384](textura)
~~20~~Les trefele=(bastard)gantes et copieufes Annalles des
tref=|preux, trefnobles, trefchreftiens et excellens|
Moderateurs des belliquefes Gaulles. Depuis|la trifte defolation
de la trefinclyte et fameufe cite de|Troye iufques au regne
du trefvertueux roy Fran=|cois a prefent regnant: Compillees
par feu trefelo=|quent et noble hyftoriographe en fon viuant
Jndi=|ciaire & Secretaire du roy, Contrerolleur de fon tre=|
for maiftre Nicole gille, iufques au tēps de trefpru=|dent
& victorieux roy Loys .xi^e. Et depuis addition=|nees felon
les Modernes hyftoriēs iufques en lan|Mil cinq cens .xxxvi.
Nouvellement veues & cor=|rigees oultre les precedentes
Jmpreffions.|~~20~~On les vend en la rue neufue noftre da=|me a
lenfeigne de fainct Jehan baptifte pres fain|cte Geneuiefue
des Ardans.|Mil.D.xxxvi. [Variant:~~20~~On les vend au palais
a Paris en la gallerie par|ou on va a la chancellerie par
Jehan longis.|Mil.D.xxxvi. (BN)]

Colophon: Fin des Annalles de France nouvellement imprimees
a Paris. Et furent achevees le .xvi^e. jour de Octobre
mil cinq cens .xxxvi.

Formula: Fol: ~~1~~⁶A-Z⁶ ~~2~~⁶2A-2Z⁶2⁶& [\$4(-~~1~~²~~1~~KPS4)signed] 294
leaves, ff [6]i-Cv[Cvi]Cvii-Cxxxviii[5]²i-Cxlv [signing
Y, Z as y, z; YY, ZZ as yy, zz; misnumbering lxiii as
lxiiii, lxxv as lxxvi, ²xxxix as xxxi, ²xlvi as xlviii,
²Cxxxii as Cl[Variant: ²Cxxvi as Cxxv (London, BM)]

Contents: ~~1~~^R₁: title; ~~1~~^R₂: "proesme" to Charles, duc de Vendômois;
~~1~~^{Va}₂: table: Vol 1; A^R₁: text begins; ~~2~~^R₁: title: Vol 2;

Contents: (cont.)

²~~1~~^V: table: Vol 2; ²~~1~~^R: text begins: Vol 2; ²~~1~~^R:
colophon; ²~~1~~^V: Janot mark=Renouard 479 [Variant:
Longis marl=Renouard 681 (BN)]

Typography: 53 lines (A4^R) 258(269) by 138(163); text in
 bastard gothic, 97mm for 20 lines, used throughout, except
 textura (f 9mm high) in line 1 of title and in some
 headings.

Initials: numerous initials from Couteau's stock

Woodcuts: Several gothic cuts, including several portraits
 of kings.

Locations: BN: Rés Fol L³⁵40A; Bordeaux: H727 (not seen);
 London, BM: 1474.dd.11

Note: Cf. the editions of 1538 and 1541 in which Janot was
 involved. The Bordeaux is said to carry the imprint of
 V. Sertenas.

Le GRANT stille et prothocolle de la chancellerie de France,
Paris, D. Janot for Jean Longis and Pierre Sergent, 1536
(achevé 20 March) (see note)

[in black and red](textura)¶Le grant stille|(bastard) et
Prothocolle de la chancellerie de France,|De nouveau veu &
corrige oultre les prece=dentes impreffions faictes
iufques en Lan|Mil cinq cens trente & cinq.|¶Additiõne de
plufieurs lettres fingulie=|res non par auant Jmprimees.|
¶Auec le guidon des fecretaires.|¶Le vestige et instruction
des finãces Le|tout nouuellement Jmprime a Paris.|¶Et a
efte acheue ce prefent Liure le .xx.|Jour de mars. Mil cinq
cens trente & cinq.¶On les vend a Paris, en la rue neufue
noftre|dame A lenfeigne fainct Jehan baptifte, pres|faincte
Geneuiefue des ardans.|¶Mil cinq centz .xxxv.

Colophon: Fin du grant stille & Prothocolle de la chancellerie
de France, augmente de plusieurs lettres singulieres,
lesquelles defailloient es premieres impressions, Imprime
nouuellement par Denis Janot pour Jehan Longis & Pierre
Sergent, libraires demourans a Paris.

Formula: 8^o: a⁸(a₄+'a₅'.1)bb⁸A-X⁸2A-2M⁸2N⁴ [\$4(-a₁NN₄)signed]
286 leaves, ff [18]i-xxxix[xl]xli-cclxviii[GG1 signed LGi;
misnumbering C as Cc, ciii as ciii, Cxxxii as Cxxxi,
Clxxiiii as Clxxiii, Cxcvi as Cxcv, cclxii as cclii]

Contents: a1^R: title; a1^V: table; a8^R: "le guidon des
secrétaires"; A1^R: text begins; NN₄^R: colophon; NN₄^V:
Sergent mark=Renouard 1026 (un-modified)

Typography: 29 lines (bb1^R) 119 (129) by 73; text in bastard
gothic, 82mm for 20 lines (typeface 5) used throughout
except i) textura (f 9mm high; typeface 6) in line 1 of
title and in line 1 of text on A1^R; ii) bastard gothic,
14mm for 3 lines (not typeface 9) in lines 2-12 of title.

Initials: Set 1: EFGLQV; Set 2: F; Set 3: I; C (init 1);
T (init 10)

Locations: BN: Rés F1620

Note: The attribution to 1536 is made on the grounds that no other dated book appeared from "l'enseigne Saint Jean Baptiste" before 25 June 1535 (Meliadus: le chevalier de la croix, q.v.). The fact that legal documents were dated in the old style until the 1560's supports the attribution, given that this is a legal work. The bastard gothic used in lines 2-12 of the title does not seem to be used elsewhere in Janot's production.

GROSNET, Pierre: Haud inutile libidinis sive luxuriae
dehortamentum, Paris, D. Janot, 1536

¶ HAUD IN|VITILE LIBIDINIS SIVE|Luxuriae Dehortamentum.|
CVM LAICIS, TVM ECCLE|Siafticis viris vtilliffimum, Necnon|
Accommodatiffimum.|1536.|CVM PRIVILEGIO.|PARHISIIS.|Apud
Dyonifium Ianotium.

Formula: 8^o: A-E⁸F⁴ [\$4(-A1F4)signed] 44 leaves, un-numbered

Contents: A1^R: title; A1^V: dedication: Grosnet to Cardinal
Louis de Bourbon; dedication: Grosnet to Jean Salezat;
"tetrastichon" to Grosnet by Jean Salezat; A4^R: text
begins; F4^R: dedication: Grosnet to Jean Ferrand

Typography: 23 lines (A2^R) 94(97) by 60; text in roman,
82mm for 20 lines (typeface 8) used throughout, except
roman caps (typeface 2) in line 1 of title. Type
ornament 1.

Initials: Set 1: CQ; S (init 2); S (init 6)

Locations: BN: Rés p.1278

Note: Cf. Janot's edition of 1538.

LIVRE d'amours, Paris, D. Janot, 1536

(roman) ~~¶~~ LIVRE DA|MOVRS ~~¶~~ (bastard) Auquel est relatee la grãde
 amour|de Pamphille et de Galathee|Et le moyen comment il|en
 peuft iouyr liure|trefrecreatif. |[woodcut]| (roman) ~~¶~~ En ce
 liure est, du tout bien relatée|La grand amour, & facon
 par laquelle|Pamphille peuft iouyr de Galathée|Et le moyen
 qu'en fift la macquerelle. ~~¶~~ On les vend en la rue neufue Nostre
 dame|a l'enfeigne saint Jehan Baptifte pres sain=|cte
 Geneuiefue des Ardãs par Denys Ianot.

Colophon: Cy fine le livre d'Amours de Pamphille & Galathée,
 Nouvellement Imprimé à Paris par Denys Janot demourant
 en la rue neufue Nostre Dame à l'enseigne saint Jehan
 baptiste pres Sainte Geneviefve des Ardans. 1536.

Formula: 8^o: A-N⁸O⁴ [\$4(-A104)signed] 108 leaves, ff [i]
 ii-cvii[cviii][misnumbering xlvi as xlvii, lxiii as lxii]

Contents: A1^R: title; A2^R: "ballade"; A3^R: text begins;
 O3^V: "aux lecteurs": rondeau signed "Tout par soulas";
 O4^R: colophon.

Typography: no fixed number of lines per page (A4^R measures
 97(107) by 62; text in roman, 40.5mm for 10 lines
 (typeface 8) used throughout except i) roman caps.
 (typeface 2) in lines 1-2 of title; ii) bastard gothic,
 20mm for 4 lines (?typeface 9) in lines 3-7 of title.
 Type ornaments 1, 3.

Initials: Set 1: BCDGHILPQRTV; Set 2: Q²

Woodcuts:

A1 ^R :P1	A7 ^V :P5	C7 ^R :P9	F2 ^V :P13	M2 ^V :P17
A2 ^R :P2	B1 ^V :P6	C8 ^R :P10	F3 ^V :P14	M3 ^R :P18
A3 ^R :P3	B8 ^V :P7	E3 ^V :P11	H5 ^V :P15	
A6 ^R :P4	C5 ^R :P8	E6 ^V :P12	I4 ^V :P16	

Locations: London, BM: C97.a.20

PLUTARQUE: Du gouvernement en mariage, Paris, D. Janot, 1536

[in black and red][in a frame of type ornaments 4, 5, 8, 9, 11]

PLVTARQVE DE CHERONE GREC, AN=|cien Philofophe
hifloriographe, traictât|entierement du
 gouuernement en ma-|riage nouuellement traduit de|Grec
 en Latin & de Latin en|vulgaire Francoys|maiftre Iehan lode|
 Licenciier en|Loix|natif du diocefe de l'âtes au pays de
Bretaigne|a l'honneur & exaltation de toutes gens, con-|
 ioingt en mariage. Lequel traictye fut enuoye|par ledict
Plutharque a deux excellens perfon-|naiges Gregoys Sire
Policianus & dame Euridi-|ce fa comgaigne & efpoufe. [line
 of type ornaments 4, 9]|1536|[line of type ornaments 4, 9]
 *On les vend a Paris en la Rue neufue Noftre|dame, A
 l'enfeigne de faint Iehã Baptifte, pres|Sainte Geneuiefue
 des ardās par Denys Ianot.

Formula: 8^o: A-E⁸ [\$4(-A13B4C34D4)signed] 40 leaves, un-
 numbered

Contents: A1^R: title; A1^V: blank; A2^R: "l'argument du livre";
 A3^R: Janot mark=Renouard 478; A3^V: text begins; E7^V:
colophon; E8^R: Janot mark=Renouard 476.

Typography: Every page, except A1^V, E8^R-E8^V, incorporates a
 border of type ornaments 4, 5, 8, 9, 11 (also 15 on
 B4 & B5 only)-round outside, 4, 9 below headline, vertical
 line of stars separating text from sidenotes; 115 by 76
 overall (E2^R) 23 lines (93 by 53; text in roman, 81mm
 for 20 lines (typeface 8) used throughout except roman
 caps. (typeface 2) in line * of title. Type ornaments
 1, 4, 5, 8, 9, 11, 15.

Initials: Set 2: C

Locations: Arsenal: 8^oS 3330; Mazarine: 22157; Bll: 232.k.28

Note: Cf Janot's edition of 1535

RAVAULT, Martin: Le Caton des princes & gouverneurs, Paris,
D. Janot, 1536

"Le Caton des Princes & gouverneurs, comprenant l'Estat &
gouvernement d'une Republique. [impri. à Paris...par Denys
Janot 1536"

Colophon: no information

Formula: "4^o" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque, 1585, p.859; 1772, Vol V,
p.40, from which all the details given above are drawn.

SALLUSTE: L'hystoire catilinaire, Paris, D. Janot for P. Sergent, 1536

"L'hystoire catilinaire, composee par Salluste et translatee par forme d'interpretation en nostre vulgaire François par Jehan Parmentier, marchant en la ville de Dieppe, 1536. On les vend a Paris en la rue Neufue Nostre Dame, a l'enseigne Saint Nicolas, (aussi à l'Enseigne Saint Jehan Baptiste, par Denys Janot)..." - Brunet [N.B. Yemeniz has "...marchant de la ville..."]

Colophon: no information

Formula: "in-16...79ff" (presumably 80 leaves with a blank missing) - Brunet

Contents: no information

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, Suppl., II, 577, from which all the details given above are drawn. See also the Yemeniz Sale catalogue, p.626, no.3033. Cf. Janot's edition of 1539.

ABLEIGLS, Jacques d': Le grant coustumier de France, Paris,
D. Janot for J. Longis and P. Sergent, 1537 (achevé 26
March) . . . (see note)

[in black and red](textura)L²[init]E grant Couftumier de|
France, Ou eft contenu la vraye Inftruction de|Practique,
Et la maniere de proceder et practiquer es|fouueraines
cours de Parlement, Preuofte et Viconte|de Paris, et aultres
iurifditions du Royaulme. De|nouuel reueu et corrige oultre
les precedêtes impreffiõs|Ofte et mis hors le fuperflu qui
eft de prefent neft en vfaige,|Adioufte plufieurs
ordonnances tant de la court de par=|lement que du chaftellet,
plufieurs Arreftz, Statuz, Ef=|dictz et raifons de droict
ainfi que lon pourra veoir en la|table de ce prefent liure
Nouvellemẽt imprime a paris.|M.ccccc.[Mark=Renouard 1077]
XXXvi.|(rotunda)¶On les vend a Paris en la rue neufue
Noftredame a lenfei=|gne Saint Nicolas par Pierre Sergent
Libraire.

Colophon: Imprime nouvellement a Paris par Denys Janot, pour
Jehan Longis, & Pierre Sergent Libraires, demourantz a
Paris, Le xxvi jour de Mars, Lan Mil .cccc. XXXvi.

Formula: 4⁰: 2a-2c⁴a-z⁴&4⁹4A-X⁴Y⁴(Y2+'Y3'.1)[\$3(-aa12X2)
signed] 202 leaves, ff [12]i-clxxxi[clxxxii]clxxxiii-
clxxxiiii²clxxxi-clxxxiiii clxxxix[cxc][=190][R3 signed
Riiii; Y signed in roman (Y2 signed (bastard) yii)]

Contents: aa1^R: title; aa1^V: "aux humbles lecteurs"; aa2^R:
table; a1^R: text begins; Y5^V: colophon; Y6^R: Sergent mark
=Renouard 1026; Y6^V: blank

Typography: 40 lines (i3^R) 166(175) by 110(129); text in
bastard gothic, 83mm for 20 lines (typeface 5) with latin
quotations and sidenotes in roman, 82mm for 20 lines
(typeface 8); these two faces used throughout except i)
textura (f 9mm high; typeface 6) in line 1 of title;

ii) textura, 25mm for 5 lines (typeface 11) in lines 2-12 of title; iii) rotunda, approx. 4.5mm for 1 line (un-numbered) in lines 13-14 of title

Initials: Set 1: ACDEFIL \ PQTV; Set 3: AINOPRS; C (init 1); A (init 3); S (init 6); L (init 7)

Woodcuts: 2 gothic cuts, one of which incorporates a diagram for the "arbre de consanguinite"

Locations: Bibliothèque historique de la Ville de Paris: 550.514 Rés; "Bibliothèque des avocats" (?Paris)(not seen); Bordeaux (not seen); Troyes (not seen)

Note: the dating of this book is problematic, but since it is a legal work it is assumed to be dated in the old style, as were legal document at this period. Cf. the undated edition of Lotrian and Janot, filed under GRANT coustumier.

BOCCACCIO, Giovanni: Le Cameron, Paris, [E. Caveiller] for
D. Janot and A. Lotrian, 1537 (achevé 10 October)

[in black and red](textura) Le Cameron (bastard) autrement
dit, les Cent nouvelles: Compofees en langue Latine par
Jehan bocace: et mi=fes en Francoys par Laurens de pre=
mier faict. On les vend a Paris, en la rue neufue
no=fetre dame, a lenfeigne fainct Jehan baptifte. [Variant:
...no=fetre dame, a lenfeigne de lefcu de France. (BN)]

Colophon: Cy fine le livre de Cameron, autrement nomme le
prince Galiot, qui contient cent nouvelles, racomptees
en dix jours par sept femmes & trois jouvenceaulx:
lequel livre ja pieca compila et escript Jehan bocace de
certald, en latin: depuis a este translate en francoys
par maistre Laurens de premier faict, & imprime
nouvellement a Paris lan l'il cinq cens trente sept, le
dixiesme jour de Octobre.

Formula: 8^o: $\tilde{a}^8 \tilde{e}^8 (-\tilde{e}4.5)a-2z^8 2\&^8 29^8 (99_4+ '99_5'.1)[\$4(-\tilde{a}1\tilde{e}4m2)$
signed] 400 leaves, ff [14] i-cxliiii cxlvii-ccclxxxvii
[ccclxxxviii][=386][g4: signature smashed; misnumbering
xvi as xv, xxx as xxix, lvi as lviii, lxxii as lxxi,
lxxiii as lxxxiiij, xciii as xciiij] [Variants: ccxxv as
ccxvi (Arsenal); ccclxxix as ccclxx (BN)]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: blank; $\tilde{a}2^R$: prologue; $\tilde{a}6^V$: table;
 $a1^R$: text begins; 99_8^V : postlude; 99_9^V : colophon; 99_{10} : blank

Typography: 31 lines ($a2^R$); 130(140) by 76; text in bastard
gothic, 84mm for 20 lines, used throughout except
textura (L 9mm high) in title.

Initials: 21 initials, from Caveiller's stock

Locations: BN: Rés Y²2992 (lacks u7, 99 10); Arsenal:
8^oBL 29038 Rés

BOUCHET, Jean: Les annalles d'Acquitaine, Paris, [J. Le Messier] for D. Janot, R. Du Hamel, C. L'Angelier and J. Macé, 1537 (achevé 1 June) (see note)

[in black and red](textura)L[init]Es Annalles Dacquitaine
 (bastard)Faictz et geftes en fommaire des roys de France et
 Dangleterre,|pays de Naples et de Milan, Reueues et corrigees
 par|Lacteur mefmes iufques en lan Mil cinq cens|trente et
 cinq et de nouuel iufques en lan|Mil cinq cens .xxxvii.|
 [in 2 columns][left-hand column](roman)N. PARVI BELLOSANEN=|
 SIS AD ACQVITANOS|DISTICHON.|Perlege quos prefens Annalles
 edidit auctor|Inueniefq; tuos gens Aquitana duces.|AD GALLOS.|
 Hoc opus infpecias animofi filia Martis|Gallia, quos olim
 viceris ipfa, leges|Acr<)n fola Gotham domuifti, fola
 Britannos|Quid magis(?) ipfa tibi fubdita Roma fuit.|[right-
 hand column]AD PICTONES.|Aedita Pictàui gentis primordia
 veftrae|Ceruite, Pictonicum fluxit & vnde genus|Felices
 nimium veftra & natus in vrbe|Eft, qui fit veftrae conditor
 hiftoriae.|AD EPISCOPVM ET EC=|CLESIAS PIGTA=|VENSES.|
 Pontifices prifcos fi vis digniffime preful|Nofcere, te prefens
 inftruet ifte liber|Inuenies & auum qui te preceffit. &
 omnis|Religionis apex, & probitatis erat|Vrbis & iuftius
 quando fundata fuerunt.|Tēpla, nihil prifcum tā graue liquit
 opus.|[whole width of page](bastard)@On les vend a Paris en
 la rue faint Jacques fur Richard du|hamel au roy David
 faifant le coing de la rue des Mathurins.|(textura)

¶Mil, D, xxxvii.

Colophon: Cy finissent les correctes et additionnees Annalles
 Dacquitaine Nouuellement reueues et corrigees. Et ont
 este acheuees de Imprimer a Paris le premier jour de
 Juing mil cinq cens .xxxvii.

Formula: Fol: $\tilde{a}^6\tilde{e}^4A-X^6_2A-2L^6_2M^8$ [\$4(-\tilde{a}^1\tilde{e}^4S_3FFHH4)\$signed]
 210 leaves, ff [10]i-Cxliiii[Cxlv]Cxlv-Cxcix[CC][mis-
 numbering xxxi as xxxiii, xxxiii as xxx, lxxxix as lxxxv,
 Clviii as Clix, Clix as lix, Clx as lxii, Clxviii as
 Cxviii; mis-printing xliiii as xxliiii, xlvi as xxlvi;
 first "i" of lxxii is face downwards in the forme.]

Contents: \tilde{a}^R_1 : title; \tilde{a}^V_1 : blank; a^{Ra}_2 : dedication: Bouchet
 to Antoine Ardillon; \tilde{a}^R_3 : dedication: Bouchet to Loys de
 La Tremoille; \tilde{a}^V_4 : "les roys d'Aquitaine apres le
 rommains" followed by other lists of personnages in the
 history of Aquitaine; \tilde{a}^{Ra}_6 : table; A^R_1 : text begins;
 MM^V_7 : colophon; MM_8 : blank.

Typography: 50 lines (A^R_3) 205(215) by 129(153); text in
 bastard gothic, 82mm for 20 lines, used throughout, except
 i) textura (1 9mm high) in lines 1 and last line of title; ii)
 bastard gothic, larger than text, leaded in lines 2-6 of
 title; iii) roman, 20mm for 5 lines in the 2 column section
 of the title.

Initials: 27 initials, some probably from the stock of
 Jacques Le Messier.

Locations: BN: Rés fol Lk¹25D; Cambridge, University Library
 (not seen; Macé state)

Note: The only reference to a Janot state of this work is in
 De Ricci, Gothiques français, where there is a reference
 to the Gougy Catalogue, 262, January 1911, p.9, no.96. - I
 have not been able to locate a copy of this catalogue;
 according to De Ricci, the Seillièrre Sale of May 1890,
 included a copy of a C. L'Angelier state of the edition
 (Catalogue, p.277, no.1103).

CAPELLA, Galeazzo Flavio: Commentarii de rebus gestis pro restitutione Francisci II, Paris, D. Janot, 1537 and 1538

Commētarii|GALEACII CAPELLE|de rebus gestis pro restitutione|
Francisci .II. Mediolanenſium Du|cis, nuper ab ipſo auctore
re-|cogniti, & antea impreſſis|emendatiores.|[Mark=Renouard
481: motto in small caps, horizontal: PATE|RE,|[Mark]|AVT
ABSTINE.]|*PARISIIS. |*1537.*[Variant:*1538.*(BN, Mazarine,
Ste Gen, Troyes)]

Formula: 16^o in 8's: A-T⁸V⁴ [\$4(-A1N14)signed] 156 leaves,
ff [1]2-156

Contents: A1^R: title; A2^R: preface by Capella to François II
of Milan; A4^R: text begins; V4^V: colophon

Typography: 22 lines (A3^R) 88(94) by 56; text in roman, 80mm
for 20 lines (typeface 8), used throughout except i)
petit-canon roman (typeface 12) in line 1 of title, and
most headings; ii) roman, 22mm for 5 lines (typeface 13)
in lines 2-7 of title.

Initials: Set 1: CEIP

Woodcuts:

A1^V: C2

Locations: BN: Rothschild (Picot 2726); Mazarine: 32637;
Ste Gen: 8^oK 132 Inv 979; Sorbonne: R XVI 1175; Grenoble
(not seen); Troyes: GG.16.5954; Bloomington (not seen);
Fribourg (not seen); Oxford, Christ Church; Vienna:
BE9.x.89*

CICERON: La premiere partie des epistres familiares, Paris,
D. Janot, 1537 (achevé 1 February) . (see note)

LA PREMIERE PARTIE DES EPI-|ftres Familiales de M.T.|
CICERO Pere delo-|quence Latine. En|laquelle font|contenuz
les huyt premiers Liures tra-|duictz de Latin en Francoys
Et nouuel-|lement Imprimez a Paris.|Avec Priuilege du Roy.|
*On les vend à Paris en la rue neufue Noftre Dame|à
l'enfeigne Sainct Iehan Baptifte, pres|Sainte Geneuiefue
des Ardens, Par Denys Janot.|1537.

Colophon: Fin de la premiere partie des epistres de M.T.
Cicero pere d'eloquence latine Nouvellement imprimeez
(sic) a Paris par Denis Janot.

Formula: $8^0: \pi^4 A - x^8 y^4$ [\$4(-T3Y34)\$signed] 176 leaves, ff [4]
1-21[22]23-40[41]42-60[61]62-77[78]79-80 80-95 97-171
[172][A4 signed Aiiii; misnumbering 20 as 18, 114 as 14,
117 as 119, 119 as 117, 169 as 166, 170 as 70; misprinting
155 as 1555, 156 as 1566]

Contents: $\pi^1 R$: title; $\pi^1 V$: mark=Renouard 1036; privilege
granted to Janot for 3 years from achevé, dated 28
August 1535; $\pi^3 R$: achevé 1 February 1537 (style not
indicated: see note); $\pi^3 V$: dedication from G. Michel
(translator) to Jean Sanson; $A^1 R$: text begins; $Y^3 R$:
"dizain"; $Y^3 V$: colophon; $Y^4 R$: Janot mark=Renouard 476

Typography: 31 lines ($A^3 R$) 125(135) by 71; text in roman, 81mm
for 20 lines (typeface 8) used throughout except i)
roman caps. (typeface 2) in line 1 of title; ii) roman,
28mm for 5 lines (typeface 14) in lines 2-10 of title;
iii) bastard gothic, 97mm for 20 lines (typeface 9) in
privilege.

Initials: Set 1: ACDEFHILMNOPQTV; Set 2: $II^2 S^2$; Set 3: EIP;
C (init 1); S (init 2); S (init 6)

Woodcut :

E8¹:C2

Locations: Lucerne: C2.99.a.12; Vienna: 45.L.17

Note: the use of typeface 2 in line 1 of the title, rather than typeface 12 seems to indicate that 1537 n.s. was the year in which this book appeared. Janot does not appear to have used typeface 2 after late 1537. see under 1539 for the second part of the work.

GUEVARA, Antonio de: Le livre dore de Marc Aurele, Paris, .
 [N. Couteau] for D. Janot, J. André, A. Lotrian, 1537
 (achevé 4 May)

[in black and red](textura)~~20~~Liure dore de|(bastard)Marc
Aurele Empereur et eloquent|orateur, traduit de vulgaire Ca=
ftillan en Francoys, par. R.B.|de la grife, Secretaire de
 mon=|feigneur le Reuerendissime|cardinal de Grantmont|
 Nouuellement re=|ueu et corrige.~~20~~20On les vend a Paris
 en la rue neufue|nostre Dame a lenfeigne fainct Jehan ba=|
 ptifte pres faincte Geneuiefue des ardans.~~20~~mil.v.c.xxxvii.
 [Variants: ~~20~~On les vend a Paris en la grant falle|du Palays
 au premier pillier en la boutic=|que de Jehan andre. (BN);
~~20~~On les vend a Paris en la rue neufue|nostre Dame a
 lenfeigne de lefcu de Frãce. (Arsenal); delete lines 12-14
 (except for ~~20~~ in line 12) (Chicago)]

Colophon: Le present volume de Marc aurele empereur, aultre-
 ment dit le livre dor a este acheve dimprimer le iiii
 jour de May mil cinq cens trente et sept.

Formula: 8^o: A⁸(A4+'A5'.1)B-Z⁸2a-2f⁸ [\$4(-A1)signed] 234 leaves,
 ff [10]i-ccxxiii[ccxxiii]

Contents: A1^R: title; A2^R: dedication: La Grise (translator)
 to Marguerite de Navarre; A2^V: table; A6^V: prologue;
 B1^R: text begins; R6^R: letters of Marcus Aurelius; ff7^V:
colophon; ff8: blank [Variant: ff8^R: André mark=Renouard
 11 (BN)]

Typography: 29 lines (B2^R) 119(129) by 70; text in bastard
 gothic, 82mm for 20 lines used throughout except i)
 textura (L 9mm high) in line 1 of title, line 2 of A6^V,
 line 1 of text on B1^R and line 1 of text on R6^R; ii)
 bastard gothic, 49mm for 10 lines in lines 2-15 of title
 and in dedication

Initials: 35 initials, including some from Couteau's stock

Locations: BN: Rés R2543; Arsenal: 8°S3844; Chicago,
University (Xeroxes of title and colophon only seen);
Yale: Ocp79.h531d

LE ROY, François: Le dialogue de consolation entre l'a e et raison, Paris, [E. Caveiller] for D. Janot, [A. C. L'Angelier] and P. Sergent, 1537

[in black and red][in a frame of woodcut pieces: 120 by 84 enclosing 96 by 56](textura)~~20~~Le Dialo-(bastard)ue de confolation entre lame etraifon faict & compose parvng religieux de la re=formation de lordrede Fonteurault:nouuellementimprime aParis.M.D.xxxvij.~~20~~On les vend en la rue neufuenoftre dame, a lēfeigne fainct JehāBaptifte, pres faincte Geneuiefuedes ardans: par Denys Janot.

[Variants~~20~~On les vend en la rue neuf=ue noftre dame, a lenfeigne faictNicolas: par Pierre fergent. (BN); delete lines 11-14 (Arsenal)]

Formula: 8^o: A-V⁸ [\$4(-A1)signed] 160 leaves, un-numbered
[N1 signed ni]

Contents: A1^R: title; A1^V: woodcut; A2^R: text begins; V7^V:
"declaration en brief de la substance de ce livre".

Typography: 31 lines (A3^R) 129(138) by 70(84); text in
bastard gothic, 83mm for 20 lines, used throughout, except
textura (19mm high) in line 1 of title.

Initials: 2 initials from Caveiller's stock

Woodcuts: 1 gothic cut

Locations: BN: Rés D17397; Arsenal: 8^o T6954; Chicago,
Newberry Library: Case *C696.5; Vienna: 17.J.29

MAROT, Clement: L'arolescer cl ne t, [Paris, D. Janot ,
1537

LADOLE|fence Clementine.|AVLT L T.|LS OUV De|Clenēt
Marot ualet de|chambre du Roy Raicles en son adolescence.|
Avec le refidu despuys f ict. Le tout felon la derniere re-
co_gnoiffance. M.D.XXXVII.

Formula: 16^O in 8's: A-T⁸ [\$(-A1k4)signed] 152 le ves,
ff [lijii-clii] [isnumbering xii as ii, xiii as xv,
xv as xiii, liiii as liii, lxxvii as lxxix, lxxix as
lxxvii, xciii as ci, xcv as ciii]

Contents: A1^R: title; A1^V: introductory matter: one poem
dated 12 August 1534, including matter by N. Berauld, P.
Brisset, G. Tory; A3^V: "Premiere e-logue de Vir ile",
trans. Marot; A7^V: "le temple de Cupido"; C2^V: "le juce-
ment de linos"; D2^V: "les tristes vers" by F. Beroaldo,
trans. Marot; D6^V: "Oraison contemplative devant le crucifix";
E2^R: "epistres"; G4^V: "complaintes et epitaphes"; H5^R:
"ballades"; I8^R: "rondeaulx"; M4^V: "dixains"; M6^V: "blasons
et envoys"; N2^V: "chansons"; O5^V: "aultres oeuvres":
"Deploration de Florimond Robertet"; Q1^R: "eglogue sur le
trespas de Louise de Savoie"; Q7^R: "deux chantz royaulx";
R1^R: miscellaneous poems, mainly "epistres"; T8^V: fin.

Typography: 27 lines (B1^R) 87(94) by 55; text in roman, 64mm
for 20 lines (typeface 10) used throughout except i) roman
caps. (typeface 2); ii) roman, 28mm for 5 lines (typeface
14) in lines 2, 4-12 of title; iii) roman (A approx. 2.5mm)
in lines 2-3 of title. Type ornaments 9, 14, 17-22.

Initials: Set 1: DEO; Set 2: N²Q²; G (init 1)

Woodcuts:

A1 ^V :Cu5	A7 ^V :Cu2	C3 ^R :Cu17	E2 ^R :P3	F7 ^V :P5	G5 ^V :M8
A2 ^R :M1	B5 ^R :P15	D3 ^R :M4	E7 ^R :P8	G1 ^V :M6	G6 ^V :C6
A4 ^R :M2	B8 ^V :M3	D6 ^V :M5	F3 ^R :Cu19	G5 ^R :M7	G7 ^R :M9

Woodcuts (cont.):

G7^V:C2 M4^V:C5 N3^R:P2
G8^R:P18 M6^V:Cu12 S6^R:M11
I6^V:M10 M7^R:P9 T3^R:M12

Locations: BN: Rés Ye 1542

Note: Attributable to Janot on the grounds that it uses his
materials

MAROT, Clement: La suyte de l'adolescence clementine, [Paris, D. Janot], 1537

LA SVYTE|de Ladolefcence Clementine|Reueue.|Ceft afcauoir.|
 Les Elegies de Clemẽt Marot.|Les epiftres differentes.|Les
 Chantz diuers.|Le Cymetiere.|Le Menu.|~~LA MORT NY MORT.~~
 M.D.XXXVII.

Formula: 16^o in 8's: A-K⁸ [4(-A1G3)signed] 80 leaves,
 un-numbered [I2 signed Ii]

Contents: A1^R: title; A1^V: contents: in four-line poem;
 A2^R: "elegies"; D6^V: "epistres differentes"; G1^V: "chantz
 diuers"; H3^V: "le cymetiere"; I5^V: "le menu"; K3^V:
 "certaines oeuvres que Marot feit en la prison"

Typograpy: 28 lines (A3^R) 90(98) by 56; text in roman, 65mm
 for 20 lines (typeface 10) used throughout except i)
 roman, 28mm for 5 lines (typeface 14) in lines 2-9, 11 of
 title and on A1^V;iii) small caps., (? also typeface 10)
 in line 10 of title. Type ornaments 17-22.

Initials: Set 2: Q²; S (init 2).

Woodcuts:

A2 ^R :P18	D8 ^R :P3	G3 ^V :Cu4	K2 ^R :M13
A8 ^V :Cu5	E4 ^V :P8	H1 ^R :M10	K2 ^V :P13
D6 ^V :P5	G1 ^V :Cu13	H4 ^R :C6	K6 ^V :M14

Locations: BN: Rés Ye 1543

Note: Attributable to Janot on the grounds that it uses his materials.

MAROT, Jean: Recueil des oeuvres, [Paris, D. Janot], 1537

RECUEIL|des oeuvres Iehan Ma-|ROT illustre poëte François
Contenant.[Rondeaulx.|Epistres.|Vers espars.|Chantz Royaulx.|
M.D.XXXVII.

Formula: 16^o in 8's: a-f⁸ [4(-a1)signed] 48 leaves,
un-numbered

Contents: a1^R: title; a1^V: introduction; a2^R: text begins:
"doctrinal des princesses & nobles dames en 24 rondeaux";
b2^R: "epistres"; d4^R: "chantz royaulx"; d7^R: "rondeaux";
f8^R: "Quod Maro non Marotus"

Typography: 28 lines (b1^R) 90(98) by 56; text in roman, 64mm
for 20 lines (typeface 10), used throughout except i) roman
caps. (typeface 2) in line 1 of title; ii) roman, 17 mm
for 3 lines (typeface 14) in lines 2-9 of title. Type
ornaments 17-22

Initials: Set 1: T; Set 2: CEV²

Woodcuts:

a2^R:Cu19 d1^V:M15 f2^V:P7
c7^R:M6 d5^V:M21 f6^R:Cu12
c8^R:P5 e1^R:P18

Locations: BN: Rés Ye 1545

Note: Attributable to Janot on the grounds that it uses his
material.

OVIDE: Le p i r livre de la reta orrhose, trans. C. larot,
[Pa is, D. Janot], 1537

LE PREMIER LI-VRE DE LA I AMOR-phofe Douide, tranflaté/de
Latin en Frã-coys, Par/Clement larot de Cahors en/Quercy,
Vallet de cha bre/du Roy. ~~X~~LA LORT FY LORT*. .D.XXXVII.

For ul : 16^o in 8's: a-d⁸ [§4(-a1) i ned] 32 leaves, un-numbered

Contents: a1^R: title; a1^V: dedication to François Ier;
a3^R: text begins; d8^V: "fin"

Typography: 28 lines (a2^R) 90(98) by 57; text in roman, 6_{mm}
for 20 lines (typeface 10) used throughout except
roman caps. (typeface 2) in line 1 of title.

Initials: Set 1: AL

Woodcuts:

a1^V:M6
a8^R:O1
b4^V:Cu17
c6^V:P17

Locations: BN: Rés Ye 1544

Note: Attributable to Janot on the grounds that it uses his
materials.

BOUTILLIER, Jean: La grant somme rural, . Paris, D. Janot
for P. Sergent, 1538 .

[lin black and red](textura)¶La grant somme Rural|(bastard)
¶Cou font contenues deux parties. La premiere parle des
droitz Imperiaux et des institutions Imperialles. La
secõde|partie parle des droitz Royaulx et de la cõgnoiffance|
et pouoir que le Roy a fur plufieurs cas. Et|auffi des
preeminences qui acaufe de fa|Royalle magefte luy font
apparte|nantes comme Empereur en|fon Royaulme.¶Compilee par
maistre Jehan Boutillier Confeiller du Roy no=|ftr fire
en fa court de Parlement a Paris. Laquelle dõne la vraye|
intelligẽce de la noble Practique alleguãt le droict
Ciuil & les loix.|Cõfequẽmẽt plufieurs couftumes de plufieurs
viles & pays cõme|Artoys Tournay Cyfoing Gand.|Haynault
Leufe Lifle Saint Amand|Mortaigne Douay Orchies Normandie|
Paris Vermandois Flandres Amiens|Tournefis Picardie Et
plufieurs aultres|[woodcut]|M.CCCCC.XXXviiij.¶On les vend
a Paris en la rue neufue Nostre Dame a lẽfeigne|Saint
Jehan Baptifte contre Sainte Geneuiefue de Ardans|par
Denys Janot Imprimeur et Libraire demourant audit lieu.

[Variants:¶On les vend a Paris en la rue neufue Nostre Dame:
a lenfeigne|Saint Nicolas. (Brussels A); line 10:maistr
(BN, Brussels (A and B), BM); line 19: M.CCCCC.XXXviiiij.
(Brussels B, Yale); line 21:...def Ardans|... (Yale: f
appears to have been stamped on later)]

Colophon: Nouuellement Imprimee a paris par Denis Janot
libraire et Imprimeur demourant en la rue neufue nostre
Dame a lenseigne saint Jehan Baptiste contre Sainte
Geneviefve des Ardans. Mil. ccccc. xxxviii. [Date added
in Brussels B and BM only]

Formula: 4^0 : $\tilde{a}^8 \tilde{e}^4 A-B^4 C-X^8 2A-2D^8 2E^4 2A^4 a-i^8 k^4$ [$\$5(-\tilde{a}1\tilde{e}ABEE4$
 $^2 A14k4)$ signed] 288 leaves, ff [12]i-cxcvi[4] 2 i-lxxv
 [lxxvi][V3 signed viii, e2 signed dii; misnumbering
 clxiii as clxv, clxiii as clxvi, clxv as clxiii, clxvi
 as clxviii; misprinting cxxviii as cxxviiiir][Variants:
 C5 unsigned (Brussels A); cxxviii as cxxii (Brussels B);
 cxliii as cxlxiii (BN, BM); 2 xxxix as xyiii (BI)]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: table of "premiere partie";
 $A1^{Ra}$: text begins ($T8^V$ blank); $EE4^R$: Janot mark=
 Renouard 479; $EE4^V$: blank; $^2 A1^R$: title of "seconde partie";
 $^2 A1^{Va}$: table of "seconde partie"; $a1^R$: text begins:
 "seconde partie"; $k3^{Vb}$: colophon; $k4^R$: Janot mark=
 Renouard 479; $k4^V$: blank

Typography: 2 cols, 40 lines ($A1^R$); 163(172) by 118 (measure
 =57mm); text in bastard gothic, 82mm for 20 lines (typeface
 14 A) used throughout, except i) roman, 82mm for 20
 lines (typeface 8) in latin quotations within text;
 ii) textura (f 9mm high) in line 1 of titles; iii) bastard
 gothic, 49mm for 10 lines (typeface 9) in remainder of
 titles.

Initials: Set 1: ABCDEFGHIJKLMNOPQRTV; Set 2: ACC 2 DD 2 FGII 2 LMPP 2
 QSS 2 T; Set 3: BP; S (init 2); S (init 6); S (init 11)

Woodcuts:

$\tilde{a}1^R$: B1
 $^2 A1^R$: B2

Locations: BN: Rés F 1007 ($\tilde{a}7,8$ in place of $\tilde{a}3,4$); Brussels:
 V 3027 (Brussels A); Brussels: VH 3040 B (Brussels B; lacks
 EE4 and k4); BM: C97.b.34 (lacks k4); New Haven, Conn.,
 Yale University Law School: Vault. France.34.B66.1539
 (title and colophon only examined)

Note: The type used in the text of this work does not appear
 to have been used elsewhere in Janot's production. It seems
 to have been used in preference to typeface 5 because it is
 closer in size to typeface 8 which is here set with it.

CAPELLA, Galeazzo Flavio: Commentarii de rebus gestis pro
restitutione Francisci II, Paris, D. Janot, 1538

See no.62

CICERON: Les offices, Paris, D. Janot for A. & C. L'Angelier, 1538

[in a compartment=Renouard 485]Les offices|DE M.T. CICERO|
Pere d'eloquence latine. Tra-|duyctes de Latin en Francoys|
Nouvellement imprimees|A PARIS.|1538.|On les vend en la Rue
neufue Nofre|Dame, A l'enfeigne .S. Iehan Baptifte.|par
DENYS JANOT Libraire. [Variant: On les vend en la grand
falle du Pa-|lays au premier pillier, en la boutique|
D'Arnoul & Charles L'Angelier. (Bibliothèque Victor Cousin)]

Formula: 8^o: A-N⁸O⁴P-T⁸V⁴ [\$4(-AKP10V4)signed] 152 leaves,
ff [1]2-71[72-73]74-108[109]110-147[148-152]

Contents: A1^R: title; A1^V: prologue; B1^R: text begins;
(Janot mark=Renouard 480, I8^R; Janot mark=Renouard 480,
O4^V); T8^R: table; V4^R: colophon; V4^V: [in a compartment=
A] Janot mark=Renouard 481 [Variant: L'Angelier mark=
Renouard 544 (Bibliothèque Victor Cousin)]

Typography: 28 lines (A4^R) 113(122) by 62(80); text in
roman, 81mm for 20 lines (typeface 8), used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title, and in some headings; ii) roman, 16mm for 5 lines
(typeface 15) in sidenotes and lines 8-10 of title;
iii) roman, 18mm for 4 lines (typeface 13) in lines
2-6 of title.

Initials: Set 1: CEIOPQ; Set 2: I²LMP

Locations: Bibliothèque Victor Cousin: 3375; Yale: Gnc60.ah538
(bound with other Cicero translations printed by Janot,
dated 1539, q.v.)

CICERON: La premiere partie des epistres familiares, Paris,
D. Janot, 1538 (achevé 1 February)

See no.63

CORROZET, Gilles and CHAMPIER, Claude: Le catalogue des villes et citez assises es trois Gaulles..., Paris, D. Janot, 1538 (See note)

"Le catalogue des villes et citez assises es trois Gaulles, auecq vng traicté des fleues et fontaines, illustré de nouuelles figures. Paris, Denys Janot, 1538."

Formula: "pet in 16, de 88 ff, dont 74 chiffrés" - Quatremère (Brunet says "pet-8")

Contents: no information

Typography: no information

Initials: no information

Woodcuts: "fig. en bois" - Quatremère

Locations: no information

Note: See Quatremère, E.: Bibliothèque Quatremère..., Vol II, p.202, no. 2613, and Brunet, Manuel, II, 304, from which all the details given above are drawn. Renouard (MS., no. 80) mentions a possible location in Munich.

DUPONT, Gratien: Controverses des sexes masculin et foemenin,
[Paris, D. Janot], 1538 (1539) (see note)

Cōtrouerfes|Des fexes Mafculin|& Femenin.|[woodcut]|

M.D.XXXVIII. [Variemt: <M.D.XXXIX.> ^(BN)]

Formula: 16⁰ in 8's: A-E⁸ 2A-2T⁸ 2V⁴ 3A-3L⁸ [\$4(-A1AA1VV4AAA1)
signed] 284 leaves, ff [i]ii-xl² [i]ii-clvi³ [i]ii-
lxxxviii [mis-signing E1 as EE, AA2 as AAli; misnumbering
²xxxvii as xxxvi; misprinting ²cxxx as exxx] [Variants:
²cx as cxii, ²cxii as cx (Beaux Arts, Chantilly, Vienna)]

Contents: A1^R: title; A1^V: "rondeau au lecteur" by François
Chevalier; A2^R: "L'auteur aux lecteurs"; A3^R: "L'auteur a
toutes honnestes dames", followed by text; AA1^R: title:
Book II; AA1^V: prologue; AA2^R: text begins: Book II;
AAA1^R: title: Book III; KKK2^V: index of names; KKK5^R:
"Requete du sexe masculin..."; LLL8^V: blank

Typography: 28 lines (A4^R) 86(93) by 55; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of titles and
of KKK5^R; ii) roman, approx. 6mm for 1 line (typeface 14)
in lines 2-3, 5 of titles; iii) bastard gothic, 49mm
for 10 lines (typeface 9) in lines 2-12 of KKK5^R.

Initials: Set 1: ABCDEFGHILMNOPQSTV; C (init 1)

Woodcuts:

A1 ^R :Cu12	C7 ^V :P16	BB2 ^V :D8	EE6 ^R :P13	HH3 ^R :P9
A2 ^R :C2	D2 ^V :D3	BB4 ^R :D9	FF4 ^V :D13	HH6 ^V :D15
A5 ^R :D1	D4 ^V :C5	BB5 ^R :D10	FF5 ^V :P7	HH7 ^V :D16
A6 ^V :Cu17	D5 ^V :D4	BB7 ^V :D11	FF7 ^R :H9	II3 ^V :D17
B1 ^R :P3	D7 ^V :Cu8	CC1 ^R :H41	FF8 ^V :P17	KK5 ^V :D18
B3 ^R :P18	AA1 ^R :H33	CC1 ^V :Cu6	GG1 ^R :H39	LL1 ^R :D19
B5 ^R :M9	AA1 ^V :O1	CC3 ^R :D12	GG3 ^R :P10	LL2 ^R :P14
C2 ^R :C3	AA2 ^V :D5	CC6 ^R :H14	GG6 ^V :D14	MM4 ^R :Cu5
C3 ^R :D2	AA3 ^V :D6	DD2 ^R :C6	HH1 ^R :H26	NN2 ^R :D20
C4 ^R :P5	BB1 ^V :D7	EE4 ^V :P1	HH2 ^R :P6	OO7 ^V :H38

Woodcuts (cont.)

PP1^R:D21 QQ3^V:H37 VV2^V:P15 BBB5^R:H15 GGG6^V:D26
 PP2^V:D22 RR1^V:M3 AAA4^V:D24 CCC2^R:H11 LLL1^R:Cu3
 PP5^R:M7 TT2^R:D23 BBB1^V:D25 CCC8^R:H31
 [Variant: VV2^V: P18 (BN, Chantilly)]

Locations: BN: Rés Ye 1414-1416 (lacks A1, replaced by title
 from another edition dated 1536); Beaux-Arts: Masson 269;
 Chantilly: Delisle 683; Oxford, Bodleian: Douce D15;
 Vienna: BE.11.V.37; Washington, Congress: Rosenwald Coll.
 649 (not seen)

Note: The BN copy is dated 1539 on the evidence of the titles
 to Books II and III, which are dated 1539 in the style
 indicated for the title; the variant woodcut and the evidence
 of the running titles seems to indicate that two complete
 settings of gathering VV were made, so that they could
 be machined together, along with gathering TT (or perhaps
 gathering AA).

DU SAIX, Antoine: La seconde partie de l'esperon de discipli e,
Paris, D. Janot, 1538

La fecõde par |TIE DE L'ESPERON DE |DISCIPLINE, EN LAQVEL- |
LE EST TRAICTE DE LA |nourriture & instructiõ des en |fants,
Mefmement nobles & |genereux, qui pour l'o- |rigine, entretien,
& |confummation de |vraye nobleffe |extraicte |de bon |nes |meurs
& gestes magnanimes, doibuent reque |rir fciencie: a ce que le
fens qu'on quiert, foit |en fon temps en eulx acquis. |1538. |
¶ On les vend en la Rue neufue Noftre Da- |me a L'enfeigne
Saint Iehan Baptifte contre |Sainte Geneuiefue des
Ardens par Denys |Janot.

Formula: 16^o in 8's: a-p⁸ q⁴ [\$4(-ae1)signed] 124 leaves,
un-numbered [k1,2,4 signed Ki, Kii, Kiii; p signed P]

Contents: a1^R: title; a1^V: blank; a2^R: text begins; o8^V:
dedication: A. Du Saix to Philippe de La Clayette;
p1^V: "l'auteur a ses amis"; p6^R: "Du feu chevalier Jacques
de Chabannes"; q2^R: "supplication presentee au...corps
de Jesuchrist" (dated 1531); q3^R: "l'arrest de l'eglise
catholique"; q3^V: "epitaphe" of Philibert du Saix
(dated 1531); q4^V: colophon.

Typography: 29 lines (a3^R); 89(94) by 57; text in roman,
.61mm for 20 lines (typeface 15) used throughout except
i) petit-canon roman (typeface 12) in line 1 of title;
roman (?typeface 8) in lines 2-3 of title

Initials: Set 1: ADEILNOPQSTV; C (init 1)

Woodcuts:

a2 ^R :DS1	d3 ^R :G9	g4 ^V :DS8	m7 ^R :DS12	o5 ^V :D13
b5 ^R :DS2	d5 ^V :DS5	h2 ^V :DS9	n4 ^R :D7	o8 ^V :C2
b8 ^R :DS3	e1 ^V :DS6	h8 ^R :DS10	n7 ^R :DS13	p1 ^V :D1
c2 ^V :D14	e6 ^V :Cu18	k2 ^R :DS11	o1 ^R :H29	q3 ^V :DS14
c6 ^R :H37	f4 ^V :D2	16 ^R :H39		
d1 ^R :DS4	g1 ^R :DS7	m2 ^V :D17		

Locations: BN: Rés Ye 1741 (gatherings c & e in each other's places); BN: Rés Ye 1745 (gathering q misplaced, and to be found at the end of Du Saix: L'esperon..., Janot, 1539, q.v., and here replaced by the final gathering,²Q, of the work)

Note: It seems likely that this work was printed with or after the edition by Janot of Du Saix's Esperon of 1539, q.v. for a full discussion.

ERASME: Modus confitendi, Paris, D. Janot for J. de Gourmont, 1538 (achevé 3 December)

Modus con-|FÍTENDI PER DESIDE-|RIVM ERASMVM|Roterodamum.|
PARISIIS.|~~X~~apud Dionyfium Ianotium.|1538.

Colophon: Excudebat Dionysius Janotius suis typis, anno ab incarnatione dominica milesimo quingentesimo tricesimo octavo, mense Decembris, die verò tertia, stipendis autem honesti viri Hieronymi de Gourment, viam Jacobeam habitantis, sub signo trium Coronarum.

Formula: 16^o in 8's: a-i⁸ [\$4(-a1)signed] 72 leaves, un-numbered

Contents: a1^R: title; a1^V: dedication by Erasmus to François Du Moulin (dated 24 February 1534 (misprint for 1524));
a3^R: text begins; i6^R: colophon; i6^V-i8^R: blank; i8^V:
J. de Gourmont mark=Renouard 387

Typography: 19 lines (a4^R) 77(80) by 55; text in roman, 40.5mm for 10 lines (typeface 8) used throughout except petit-canon roman (typeface 12) in line 1 of title, of a1^V, and of a3^R.

Initials: Set 1: HP

Locations: Ste Gen: T 8^o506 Inv.2122 Rés (pièce 3)

Note: See Erasmus, Opus epistolarum, Vol.V, no. 1426 on the dating of the dedication.

GILLES, Nicole: Les tres elegantes et copieuses annalles,
Paris, N. Couteau for D. Janot, 1538 (achevé 30 August)

[in black and red][in a compartment=Renouard 384](textura)
 Les trefele=(bastard)gantes et copieufes Annalles des
 tref=|preux, trefnobles, trefschreftiens et excellens|
Moderateurs des belliqueufes Gaulles. Depuis|la trifte
 defolation de la trefinclyte & fameufe cite de|Troye iufques
 au regne du trefvertueux roy Fran|cois a prefent regnant:
Compilees par feu trefelo=|quent et noble hyftoriographe
 en fon viuant Jndi=|ciaire & Secretaire du roy, Cōtrerolleur
 de fon tre=|for maiftre Nicole gille, iufques au tēps de
 trefpru=|dent & victorieux roy Loys .xi^e. Et depuis additiō=|
 nees felon les Modernes hyftoriēs Nouvellement|Reueues &
 Corrigees oultre les precedentes Jm=|preffions. On les vend
 a Paris en la rue neufue noftre|dame a lenfeigne fainct
 Jehan baptifte. Mil .D.xxxviii.

Colophon: Fin des Annalles de France nouvellement imprimees
 a Paris par Nicolas Couteau. Et furent achevees le .xxx.
 jour daoust Mil .D.xxxviii.

Formula: Fol⁶ A-Z & ² 2A-2Z⁶ 2⁴ 2⁶ [4(-1HH&4)signed]
 300 leaves, ff [6]li-Cxvii Cxvi-Cxxxviii [=140] [5]li-Cxlix
 [4 signed]iiii; Y,Z signed y,z; YY,ZZ signed yy,zz;
 misnumbering ix as iii, Cix as Cvii, Cx as Cviii, Cxv as
 Cxiii, Cxvi as Cxviii, ²xxvii as xxvi, ²lxxv as lxxviii,
²lxxx as lxxix, ²lxxxii as lxxx, ²lxxxiii as lxxxiiii,
²Clxxvii as Cxxxi; mis-printing ²xxxii as xxxii]

Contents: ¹R: title; ¹V: blank; ²Ra: "proesme" to Charles,
 duc de Vendômois; ²Va: table: Vol 1; A¹R: text begins;
¹R: title: Vol 2; ¹Va: table: Vol 2; ¹6R: text begins:
 Vol 2; ²6R: colophon; ²6V: blank.

Typography: 53 lines (A3^R) 260(270) by 137(160); text in bastard gothic, 98mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) bastard gothic, 20+mm for 5 lines in sidenotes on A1^R-A2^R.

Initials: numerous initials from Couteau's stock

Woodcuts: several gothic cuts, including portraits of kings

Locations: BN: Rés Fol L³⁵39D; Besançon: 7588; Brussels: II.7408

Note: Cf. the editions of 1536 and 1541 in which Janot was also involved.

GRINGORE, Pierre: Les diverses fantasies des hommes et des
fe mes, Paris, D. Janot, 1538 (achevé 10 July)

Les diuerfes|FANTASIES DLS HOM-|MES ET DES FEMMES, COM-|
pofees par Mere Sotte, contenant|plufieurs belles exemples
mo-|ralles, & le tout figure de|nouuelles figures,|
Nouuellement imprime a Paris.|*1538.*|*On les vend en la rue
neufue noftre|Dame a lenfeigne Saint Iehan Bapti-|fte,
pres faincte Geneuiefue des Ardens,|par Denys Ianot libraire
& imprimeur.

Colophon: Cy finissent les fantasies de mere Sotte Nouvelle-
ment Imprimees a Paris, le dixiesme jour de Juillet mil
cinq cens trentehuyt, par Denys Janot Libraire demourant
en la rue neufue nostre Dame a L'enseigne Saint Jehan
Baptiste contre Sainte Geneviefue des Ardens.

Formula: 16^o in 8's: A-Q⁸ [\$4(-A1)signed] 128 leaves, ff [1]
2-127[128][mis-numbering 123 as 125]

Contents: A1^R: title; A1^V: blank; A2^R: text be- ins; Q8^R:
colophon; Q8^V: Janot mark=Renouard 480.

Typography: 28 lines (A3^R) 87(93) by 65; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman (probably typeface 8 leaded)
in lines 2-8, 10-13 of title.



Initials: Set 1: ACEILOPQSV

Woodcuts:

A2 ^R :C2	C7 ^V :G3	F5 ^V :G6	H7 ^R :G11	L2 ^R :G15	O2 ^V :G20
A5 ^R :G1	D5 ^R :G4	F8 ^R :G7	I2 ^R :G12	L5 ^R :G16	O5 ^R :G21
A8 ^R :H32	D7 ^V :B1	G2 ^V :G8	I5 ^V :G13	M2 ^V :G17	P6 ^R :G22
B6 ^R :H14	E6 ^R :G5	G6 ^V :G9	K1 ^R :G14	N2 ^V :G18	Q3 ^R :G23
C4 ^R :G2	E8 ^V :H27	H3 ^R :G10	K4 ^V :C5	N6 ^V :G19	

Locations: Beaux-Arts: Masson 271 (lacks K2,N1); Wolfenbüttel:
164.1.1

GROSNET, Pierre: Haud inutile libidinis sive luxuriae
dehortamentum, Paris, D. Janot, 1538

 Haud in  VTILE LIBIDINIS SIVE LVXVRIAE DE HORRENTI-
tum.
Cum Laicis, Tum ecclesia=|fticis viris vltiffimum, Nec=|
non Accomoda=|tiffimum. |1538. |XCVH PRIVILEGIO. |PARISIIS. |
Apud Dyonifium Ianotium.

Formula: 8^o: A-E⁸F⁴ [\$4(-A1F4)signed] 44 leaves, un-numbered

Contents: A1^R: title; A1^V: dedication: Grosnet to Cardinal
Louis de Bourbon; A3^R: dedication Grosnet to Jean Salezat;
A3^V: "tetrastichon" to Grosnet by Jean Salezat; A4^R: text
begins; F4^R: dedication: Grosnet to Jean Ferrand; F4^V: "finis"

Typography: 23 lines (A2^R) 94(97) by 61; text in roman, 81mm
for 20 lines (typeface 8), used throughout except petit-
canon roman (typeface 12) in line 1 of title. Type
ornament 1.

Initials: Set 1: Q; C (init 1); S (init 2)

Locations: Mazarine 27974

Note: Cf. Janot's edition of 1536.

JUSTIN : Les oeuvres...sur les faictz et gestes de Troge Pompee, Paris, D. Janot for A. & C. L'Angelier, 1538 .

(roman)LES OEUVRES DE|Justin vray hyftoriographe,|fur les
faictz & gestes de|Troge Pompée,|Contenant .xliiii. liures
tra-|duictz de Latin en Trācoys,|Nouuellement imprimez|
A Paris.|[Janot mark= enouard 480: mottoes horizontal:

XPATERE AVT|ABSTINE|[mark]|XNVL NE SI|FROTTE.]|Auecq
priuilege du Roy.|(bastard)X^omil cinq cens .xxxviiij.68|

¶On les v.nd en la rue neufue nostre Dame a lenfeigne fainct|
Jehan baptifte, pres faincte Geneuieufe des ardens, en la|
bouticque de Denys Janot. [Variants: line 9: [L'Angelier mark=
Renouard 544]; lines 12-14: replace by: ¶On les vend en la
grand falle du palais au premier piller|en la bouticque de
Arnoul et Charles Langelier. (BN, Ste Gen, Brussels, University
of Pennsylvania)] Note: line 3: "de" - the "d" is an
inverted "p"; line 8: The first "u" in "Nouuellement" is an
inverted "n".

Colophon: Fin du quarante quatriesme liure de Justin
abreviateur du grand Troge Pompee sus les hystoires de
tout le monde, nouvellement translate de Latin en
Francoys par maistre Guillaume Michel dict, de Tours
Nouvellement imprime a Paris par Denys Janot libraire
& imprimeur demourant en la Rue neufve nostre Dame a
lenseigne Saint Jehan Baptiste contre Sainte Gene-
viefve des Ardens.

Formula: Fol: a-b⁴A-X⁶Y⁴ [\$4(-a1bKMY4)signed] 138 leaves,
ff [8] j-lxvj lxiiij-cxxvj[cxxvij][b3 signed Aiii;
Y signed y; misnumbering cxiiii as cxxv][Variant:
misprinting cxi as cixj (Ste Gen; Munich)]

Contents: a1^R: title; a1^V: privilege, granted to Charles L'Angelier for 5 years, dated 14 November 1537; a2^R: "preamble"; b1^R: table; b4^V: blank; A1^R: text begins (K4 blank); Y3^V: colophon; Y4^R: Janot mark=Renouard 479 [Variant: L'Angelier mark=Renouard 543 (BN, Ste Gen, Brussels, University of Pennsylvania)]; Y4^V: blank

Typography: 48 lines (B2^R) 234(247) by 127(151); text in bastard gothic, 98mm for 20 lines (typeface 9), used throughout except petit-canon roman (typeface 12) in lines 1-8, 10 of title and in headings. Type ornaments 15, 16.

Initials: Set 1: ACDEFILNPQSTX; Set 3: AEFLMOPV; A (init 3); A (init 5); C (init 13); D (init 9); E (init 14); O (init 8); P (init 15); P (init 18); Q (init 12); Q (init 16); S (init 2); S (init 6); T (init 17)

Woodcuts: 59 gothic cuts, plus the following numbered cuts:

A1^R:DS14 A4^R:H24 H1^R:H18 Q1^R:DS11
 A1^V:Cu19 B4^R:Cu17 L6^R:H19 S2^R:J2
 A2^V:P6 C4^V:Cu18 H1^R:J1

Locations: BN: Rés J 345; Arsenal: Fol H622; Ste Gen: I fol 55³ Inv 67 Rés; Brussels: F.S.IX.35 (lacks Y4); Edinburgh, NLS (not seen); Munich: 2^o A lat. B. 334(2); Philadelphia, University of Pennsylvania: Rare Book Coll. 49-1101F

MAROT, Clement: L'adolescence clementine, [Paris, D. Janot], 1538

Ladolefcèce|Clementine.|~~XAVLTREMENT~~~~X~~|~~LES OEUVRES DE~~|Clement
Marot Valet de|chambre du Roy,|Faictes en fon|adolescence.|
Auec le residu despuys faict. Le|tout felon fa derniere
reco-|gnoiffance.|M.D.XXXVIII.

Formula: 16⁰ in 8's: A-T⁸ [\$4(-A1)signed] 152 leaves, ff [i]
ii-xxi[xxii]xxiii- cli[clii][mis-numbering ix as xi]

Contents: A1^R: title; A1^V: introductory matter: one poem dated
12 August 1534, including matter by N. Berauld, P. Brisset,
G. Tory; A3^V: "premiere eglogue de Virgile", trans. Marot;
A7^V: "le temple de Cupido"; C2^V: "le jugement de Minos";
D2^V: "les tristes vers" by F. Beroaldo, trans. Marot; D6^V:
"oraison contemplative devant le crucifix"; E2^R: "epistres";
G4^V: "complaintes et epitaphes"; H5^R: "ballades"; I8^R:
"rondeaulx"; M4^V: "dizains"; M6^V: "blasons et envoys"; N2^V:
"chansons"; O5^V: "autres oeuvres"; "deploration de Flori-
mond Robertet"; Q1^V: "eglogue sur le trespas de Louise de
Savoie"; Q7^R: "deux chants royaux"; R1^V: miscellaneous
poems, mainly "epistres"; T8^V: "fin".

Typography: 27 lines (B1^R) 83(90) by 57; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in lines 1-2 of title and
in some headings; ii) roman, 23mm for 5 lines (typeface ?13)
in lines 3-12 of title. Type ornaments 9, 14, 23.

Initials: Set 1: D0; Set 2: Q²; C (init 1)

Woodcuts:

A1 ^R :P3	B5 ^R :P15	E2 ^V :Cu5	G3 ^R :O1	G7 ^V :C2
A2 ^R :G15	B8 ^V :M3	E7 ^R :P8	G5 ^R :D24	G8 ^R :P18
A4 ^R :M16	C3 ^R :Cu17	F3 ^V :Cu19	G5 ^V :M17	I6 ^V :M10
A7 ^V :Cu4	D3 ^R :M4	F7 ^V :P5	G6 ^V :C6	I8 ^V :Cu12
B2 ^V :H15	D6 ^V :M5	G1 ^V :M6	G7 ^R :M18	M1 ^V :H39

Woodcuts: cont.

M4 ^V :C5	Q1 ^R :M19	S6 ^R :M11
M7 ^R :P9	Q6 ^V :M7	T3 ^R :M12
N3 ^R :P2	S4 ^V :P1	

Locations: BN: Rés Ye 1551; New York, Public Library: Spencer
Collection; New York, Pierpont Morgan Library: Heinemann
200

MAROT, Clement: La fuyte de l'adolescence clementine, Paris,
D. Janot, 1538

La fuyte de | L'ADOLESCENCE | Clementine Reueue. | Cest afcaucoir. |
Les Elegies de Clement Marot. | Les epistres differentes. | Les
chantz diuers. | Le Cymetiere. | Le menu. | Le dieu gard dudict
Marot | ~~LA~~ LA MORT NY MORT. ~~45~~ | M.D.XXXVIII.

Colophon: Nouuellement imprime a Paris, par Denys Janot.

Formula: 16^o in 8's: A-K⁸L⁴ [\$4(-A1B4L34)signed] 84 leaves,
un-numbered

Contents: A1^R: title; A1^V: "elegies"; D8^V: "epistres
differentes"; G4^V: "chantz divers"; H7^V: "le cymetiere";
K1^V: "le menu"; K7^V: "certaines oeuvres que marot fait
en la prison"; L3^V: "le Dieu gard de Marot a la court";
L4^V: colophon.

Typography: 27 lines (A2^R) 83(89) by 56; text in roman, 62mm
for 20 lines (typeface 15) used throughout except
i) petit-canon roman (typeface 12) in line 1 of title
and line 1 of A1^V; ii) roman (M 3mm high; ?typeface 13 leaded)
in lines 2-10, 12 of title. Type ornament: 14.

Initials: Set 1: GPF

Woodcuts:

A1 ^V :P8	C1 ^V :P4	F3 ^V :P3	H4 ^V :M10	L1 ^R :M20
B2 ^V :Cu12	C3 ^R :H9	G3 ^R :H11	H7 ^V :C6	
B6 ^V :C3	C7 ^R :P5	G4 ^V :Cu13	K1 ^V :H41	
B7 ^R :Cu5	D1 ^R :D20	G7 ^R :O1	K6 ^R :M13	
B8 ^V :M3	D4 ^V :C5	H1 ^R :H32	h6 ^V :P13	

Locations: BN: Rés Ye 1552; New York, Public Library: Spencer
Collection; New York, Pierpont Morgan Library: Heinemann 200

JANOT, Jean: Recueil des oeuvres, Paris, D. Janot, 1538
(achevé 15 April n.s.)

Recueil des|OLVVRES DE IEHAN|Marot illustre poëte Francoys|
Contenant,|Rondeaulx.|Epiftres.|Vers espars.|Chantz Royaulx.|
On les vend a Paris en la Rue neufue No=|fite Dame a
Lenfeigne Saint Jehan|Baptifte contre Sainte Gene=|uiefue
des Ardens par|Denys Janot.|M.D.XXXVIII.

Colophon: Cy finist le Recueil des oeuvres de Jehan Marot
Imprime a Paris le quinziesme jour D'apvril mil cinq cens
trente & huyt par Denys Janot Libraire, Demourant en la
Rue Neufve Nostre Dame a lenseigne Saint Jehan Baptiste
contre Sainte Geneviefve des Ardens.

Formula: 16^o in 8's: A-F⁸ [\$4(-A1)signed] 48 leaves, un-numbered

Contents: A1^R: title; A1^V: introduction; A2^R: text begins:
"doctrinal des princesses et nobles dames"- 24 rondeaux;
B2^R: "epistres"; D4^R: "chants royaux"; D7^R: "rondeaux";
F8^R: colophon; F8^V: Janot mark=Renouard 480

Typography: 27 lines (A4^R) 83(89) by 56; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title, line 1
of A2^R and on F8^V; ii) roman 13.4mm for 3 lines (typeface
?13) in lines 2-8, 14 of title; iii) roman, 11mm for
4 lines (typeface 16) in lines 9-13 of title. Type ornaments
9, 14.

Initials: Set 1: N; Set 2: C²V

Woodcuts:

A2^R:Cu19 D5^V:M5 F6^R:Cu12
D1^V:M15 F2^V:P7

Locations: BN: Rés Ye 1554; New York, Public Library: Spencer
Collection; New York, Pierpont Morgan Library: Heinemann 200

Note: This cannot be dated 1538 o.s., since Laster 1539 fell
on 6 April

OVIDE: Le premier livre de la metamorphose, Paris, D. Janot, 1538 (achevé 15 April n. .)

Le premier|LIVRE DE LA TA-|morphose D'ouide, tranflaté|
de Latin en 'rancoys,|Par Clemēt Harot|de Cahors|en Quercy,
Vallet de chambre|du Roy.|Figuré de nouuelles figures|
●LA MORT NY IORT.●|On les vend a Paris en la Rue neufue
No=|ltre dame a Lenfeigne Sainct Iehan|Baptifte contre
Sainte Gene=|uiefue des Ardens par Denys Janot.|
M.D.XXXVIII.

Colophon: Cy finist le premier Livre de la Metamorphose
D'ovide Imprime a Paris le quinziesme jour Dapvril mil
cinq cens trente huyt par Denys Janot Libraire

Formula: 16^o in 8's: A-E⁸ [\$4(-A1)signed] 40 leaves, un-
numbered.

Contents: A1^R: title; A1^V: dedication: Harot to François Ier;
A3^V: text begins; E8^R: colophon; E8^V: Janot mark=
Renouard 480

Typography: 27 lines (A2^R) 83(89) by 56; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title, line
1 of A1^V and on E8^V; ii) roman (M 3mm high; ?typeface 13)
leaded, in lines 2-9, 16 of title; iii) roman, 11mm for
4 lines (typeface 16) in lines 11-15 of title.

Woodcuts:

A1 ^V :H6	A8 ^R :G19	B7 ^V :H14	D1 ^R :H21	D8 ^R :P4
A3 ^V :C2	B2 ^R :O1	B8 ^V :O9	D3 ^R :H31	E1 ^R :O13
A4 ^R :O2	B3 ^R :O5	C4 ^R :H33	D5 ^R :D11	E3 ^R :O14
A5 ^V :O3	B4 ^V :O6	C5 ^R :O10	D6 ^R :D15	E3 ^V :O15
A6 ^V :H1	B6 ^R :O7	C7 ^R :H36	D7 ^R :H30	E5 ^R :O16
A7 ^R :O4	B6 ^V :O8	C8 ^R :O11	D7 ^V :O12	E6 ^V :H41

Locations: BN: Rés Ye 1553; New York, Public Library: Spencer
Collection; New York, Pierpont Morgan Library: Heinemann 200

Note: This cannot be dated 1538 o.s. since Easter 1539
fell on 6 April.

PETRARQUE: Les triumphes, Paris, D. Janot, 1538

(roman)Les Triumphes|Petrarcque.|[in a compartment=B][woodcut]
[outside compartment, set vertically, left: ♀AMOR VINCIT
MVNDVM.♂; right: (bastard)♂Le Triumphe Damour.]]On les vend
a Paris en la rue neufue Nofstre Dame a|l'enfeigne fainct
Iehan baptifte pres faincte Geneviefue|des Ardens par DENYS
JANOT Libraire. [Variant: Petrarcque Du|Triumphe|Damour|[in
a compartment=B][woodcut][outside compartment, set vertically,
left: ♀OMNIA VINCIT AMOR. ; right: ♂LAMour vaincq tout.]
(Cambridge, Fitzwilliam Museum)]

Colophon: Cy finissent les triumphes de Messire Patrarcque,
tresillustre Poete, souverain & elegant Orateur, nouvelle-
ment redigez de son langaige vulgaire Tuscan en nostre
diserte langue Francoyse. Et Imprimez nouvellement a paris
par Denis Janot Libraire & Imprimeur Demourant en la Rue
neufve nostre Dame a l'enseigne Sainct Jehan Baptiste, pres
Sainte Geneviefve des Ardens. 1538.

Formula: 8^o: A-F⁸G⁴H-Z⁸2A⁸2B⁴2C-2D⁸ [\$4(-A1G4HMRXCCDD1)signed]
208 leaves, ff [1]2-52[53]54-84[85]86-124[125]126-156[157]
158-192[193]194-200[201]202-208 [mis-numbering 154 as 156,
173 as 174, 175 as 176, 177 as 169, 179 as 171, 181 as 173,
183 as 175, 185 as 177, 187 as 179][Variants: A2,4 un-
signed (BN; Lille); 81 as 83, 83 as 81 (Chantilly; Lille;
Lyon)]

Contents: A1^R: title; A1^V: table [variant: Janot mark=Renouard
480; imprint and date (Cambridge, Fitzwilliam Museum)];
A2^R: text begins (Janot mark=Renouard 480 on G4^V; Janot
mark=Renouard 481 on L8^V); DD8^R: "le nombre des cahiers":
table of gatherings; colophon; DD8^V: Janot mark=Renouard
480.

Typography: 34 lines (A3^R) 105(113) by 71; text in roman, 62mm
for 20 lines (typeface 15) used throughout, except i)
petit-canon roman (typeface 12) in lines 1-2 of title
(lines 1-3 in the variant title) and in headings;

Typography: cont.

ii) bastard gothic, 24+mm for 5 lines (typeface 9) in motto on title and on A1^V. Type ornaments 9, 14, 17, 18, 19, 22.

Initials: ACDEHILMOPQRTV; Set 2: A1²PQ²S²V²; S (init 11)

Woodcuts: (cuts on A1^R, H1^R, M1^R, R1^R, CC1^R, DD1^R in compartment B)

A1 ^R :Pe1	C3 ^R :H29	F6 ^V :Pe12	L8 ^R :Cu17	R3 ^R :C7
A2 ^R :D13	C5 ^V :Pe8	G1 ^R :H6	M1 ^R :Pe20	S5 ^R :Pe26
A3 ^V :Cu14	C6 ^V :Pe9	G2 ^R :H39	M1 ^V :C2	S7 ^R :Cu11
A4 ^V :M19	C7 ^V :P6	G3 ^R :C3	M3 ^R :C6	V1 ^R :G10
A5 ^V :D20	C8 ^V :DS11	H1 ^R :Pe13	M5 ^V :B1	V1 ^V :Pe27
A6 ^V :Pe2	D1 ^R :Pe10	H4 ^R :Pe14	M6 ^V :M7	X2 ^V :Pe28
A7 ^V :Pe3	D2 ^V :H27	H8 ^V :Pe15	M8 ^V :Pe21	X4 ^R :M6
A8 ^V :Cu3	D4 ^V :P16	I6 ^R :H32	N7 ^R :H28	X5 ^R :Pe29
B2 ^R :H5	D7 ^R :Cu7	K2 ^R :Pe16	O1 ^V :Pe22	X5 ^V :M16
B3 ^R :Pe4	D8 ^R :Cu16	K4 ^R :C4	O3 ^R :H34	Y2 ^R :Cu19
B3 ^V :Pe5	E1 ^R :Cu20	K4 ^V :D8	O4 ^R :Cu18	Z5 ^R :P11
B4 ^R :Cu12	E3 ^V :M3	K6 ^R :O1	O8 ^V :Pe23	Z7 ^R :Pe30
B5 ^R :P4	E4 ^V :P14	L1 ^V :Pe17	P2 ^R :Pe24	CC1 ^R :Pe31
B6 ^R :P1	E5 ^R :H24	L4 ^R :Pe18	P5 ^R :DS13	DD1 ^R :Pe32
B8 ^R :Pe6	E7 ^R :D19	L5 ^R :C5	P7 ^R :H25	DD2 ^V :Pe33
C2 ^R :Pe7	F1 ^V :Pe11	L7 ^R :Pe19	R1 ^R :Pe25	DD5 ^R :Pe34

Locations: BN: Rothschild (Picot 1026); Chantilly: Delisle 1448; Lille: 40454; Lyon: 391713; Cambridge, Fitzwilliam Museum: 6H740; Cornell (not seen)

Note: This prose translation is by Georges de la Forge. Cf. Janot's edition of 1539.

PHLEGMONIATRA. Dialogue de la cure du l'lermon..., Paris,
D. Janot, 1538

"Phlegmo|| Niatra. Dialogue de la cure du|| Phlegnoi.||
Personnages|| Phlegmoniatros.|| Philochirurgicus|| Meteorus.
M.D.XXXVIII. Imprime a Paris par Denis Janot."

Colophon: no information

Formula: "pet. in 8^o", "24 feuillets." - Graesse

Contents: no information, except that there is a mark on the
last leaf.

Typography: "...imprimé en petits caract. goth...." - Graesse

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Graesse, Trésor..., Vol. VII, p. 445, from which
the above details are drawn. See also the Potier Sale
Catalogue, 1870, Vol I, p.88, no. 421; and Brunet,
Supplément, Vol. II, 231.

SAGON, François de: Le chant de la paix de France, Paris,
[D. Janot] for J. André, 1538

[in a compartment=Renouard 486] ~~119~~ Le chant | DE LA P IX DE
FRAN- | CE, CHANTE PAR LES TROYS | ESTATZ, COMPOSE P. R | FRANÇOYS
DE | SAGON. | VELA DE VOY | ~~X~~ On les vend à la grand falle du Pa- |
lais, au premier pillier, deuant la cha- | pelle de mesieurs,
par Iehan Andre | libraire. | 1538.

Formula: 8^o in 4's: a-c⁴ [\$3(-a1b3)signed] 12 leaves,
un-numbered

Contents: a1^R: title; a1^V: dedication: Sagon to [Felix de
Brie], abbé de Saint-Evrout; a2^R: text begins; c3^V:
"dixain pour juger de la vraye paix de l'homme"; c4^R:
2 quatrains; c4^V: blank?

Typography: no fixed number of lines per page; text in
roman, 81mm for 20 lines (typeface 8), used throughout
except i) petit-canon roman. (typeface 12) in line 1 of
title and in some headings; ii) a small amount of type-
face 16 on a2^R. Type ornament 1.

Initials: Set 1: P

Woodcuts:

a2 ^R : Sag1/H14/Sag2	b3 ^V : Sag12/Sag13/Sag14
a2 ^V : Sag3/H4/Sag4	b4 ^R : Sag15/Sag16/Sag17
a4 ^R : Sag5/Sag6/Sag7	c3 ^R : Sag10/G6/Sag18
b1 ^V : Sag8/H33/Sag9	c3 ^V : Sag19/G2/Sag20
b2 ^R : Sag10/C3/Sag11	

Locations: Berne (description made from Xerox which lacked
c4^V)

Note: Renouard, Imprimeurs..., Vol I, p.58, no.111 mentions
the Berne copy, which was not however traced for the prep-
of the published volume, possibly because it is catalogued
in Berne under FRANCE.

BARTHELEMY DE GLANVILLE: Le proprietaire des choses, Paris,
N. Couteau for D. Janot, A. Girault, J. Longis, 1539
(achevé 7 January)

See no.111

BOUCHET, Jean: Les anciennes et modernes genealogies des roys de France, Paris, D. Janot, 1539

Les Ancien-|NES ET MODERNES|GENEALOGIES DES ROYS|DE FRANCE,
ET MES-|nement du Roy Phara-|mond, avec leurs|Epitaphes.|
1539.|~~Se~~On les vend en la Rue Neufue nostre|Dame a L'enfeigne
Saint Jehan Ba-|ptifte contre Sainte Genevief-|ne des
Ardens, par Denys Janot|Libraire & Imprimeur.

Formula: 16^o in 8's: a-z⁸ A-C⁸ [\$4(-a1C2)signed] 208 leaves,
ff [5]1-196[197-203][misprinting 165 as 169] Note:
gatherings e-f missing in only copy examined.

Contents: a1^R: title; a1^V: blank; a2^R: dedication: Bouchet
to Marc de Mallessec; a5^V: "Les genealogies et epitaphes
de tous les roys de France" (dedication: Bouchet to
Francois de Valois, dauphin de France, a6^R); b7^R: text
begins; C2: blank; C3^R: table; C7^R: colophon; C8^R:
blank; C8^V: Janot mark=Renouard 480

Typography: 25 lines (a3^R) 77(82) by 54; text in roman, 61mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman caps (M 3mm high; ?typeface 13)
in line 2 of title.

Initials: Set 1: ABCDEHILMOPQRSV; C (init 1); S (init 2)

Woodcuts:

a2 ^R :C2	c4 ^V :Sag10	d7 ^V :Sag9	k2 ^V :Bo6	17 ^V :Bo11
a5 ^V :B1	c8 ^R :H28	d8 ^V :Bo5	k4 ^R :H19	m1 ^V :Bo12
b7 ^R :DS14	d3 ^V :Bo3	g8 ^V :H18	k5 ^V :Bo7	m8 ^R :Bo13
c1 ^R :G12	d4 ^V :Sag1	h6 ^V :H32	k8 ^R :Bo8	
c2 ^R :Bo1	d5 ^R :Bo4	i3 ^R :J1	12 ^R :Bo9	
c4 ^R :Bo2	d6 ^R :Sag20	i5 ^V :G14	14 ^V :Bo10	

Locations: Vienna: *28.R.78 (lacks gatherings e-f); Warsaw
(imperfect; not seen)

BOUCHET, Jean: Les triumphes de la noble et amoureuse dame, Paris, E. Caveiller for D. Janot, S. Colinet, G. Le Brét, J. Longis, H. Pacquot, O. Petit, and V. Serténas, 1539 (acheve 6 June)

[in black and red](roman) Les triũphes|(bastard)de la Noble et amoureuse Da=|me, & lart de honnestement|aymer, Compofe par|le Trauerfeur des|Voyes peril=|leufes.|Nouuellement imprime|a Paris.|M.D.xxxix.|¶On les vend en la rue neufue nostre|Dame a lenfeigne S. Jehan baptifte,|pres S. Geneuiefue des ardens, par|Denys ianot. [See note for details of variant imprints]

Colophon: Cy prent fin le traicte des Triumphes de la noble Dame, et lart de honnestement aymer: Compose par le traverseur des voyes perilleuses Et nouvellement imprime a Paris le sixiesme jour de Juing Mil cinq cens .xxxix. par Estienne caveiller, imprimeur.

Formula: 8^o: $\tilde{a}^8(\tilde{a}_4+' \tilde{a}_5,6',1,2)A-2Z^8 2\& 2^8 2a^8$ [\$4(-a1)signed] 404 leaves, ff [12] i-cxliiii cxliii-cccxc [=392][Q1 signed O; Y, Z signed y, z; YY, ZZ signed yy, zz; misnumbering xxxiiii as xxxiii; misprinting xvi as vvi]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: dedication: Bouchet to Eléonore, queen of France; $\tilde{a}3^R$: "epistre de l'auteur"; $\tilde{a}7^R$: table; $A1^R$: text begins; $aa8^V$: colophon

Typography: 32 lines (B2^R) 134(143) by 69(83); text in bastard gothic, 84mm for 20 lines, used throughout, except i) petit-canon roman in line 1 of title and line 1 of part 3; ii) bastard gothic, 30mm for 5 lines in lines 2-20 of title; iii) roman, 20mm for 5 lines, in some sidenotes

Initials: Several initials from Caveiller's stock

Locations: Arsenal: 8^oBL 8739 Rés; Brussels; Cambridge, Kings College (not seen; Pacquot state); London, BM: C38.b.3 (not seen; Le Bret state)

Note: Renouard, Bibliographie des éditions de Simon de Colines, pp.303-304 mentions this edition, and mentions states bearing the imprints of Oudin Petit, Vincent Sertenas and Jean Longis, as well as Janot, and Simon Colinet (who has, unconvincingly, been identified with Simon de Colines).

CATON: Le mirouer du regime et gouvernement du corps et de l'ame, Paris, D. Janot, 1539 (see note)

Le mirouer|DV REGIME ET GOV-|VERNEMENT DV CORPS ET DE|l'ame,
compofé par le faige Cathon Se-|nateur Romain, auquel eft
comprins|deux cens & vng commandement,|foubz lefquelz
commandemens font|comprinfes plufieurs exemples aor-|nées
de plufieurs figures.|1539.|On les vend a Paris en la rue
neufue Noftre|dame, a l'enfeigne fainct Iehan Baptifte,|
pres faincte Geneuiefue des Ar-|dens, par Denys Ianot|
Libraire & Im-|primeur.

Colophon: no information

Formula: "in 8" "136ff t.c." - Tchemerzine

Contents: no information

Typography: no measurements possible; three typefaces
recognizable (8, 12, 15)

Initials: no information

Woodcuts: complete list not ascertainable but the following
definitely appear:

D8 ^V :Cat5	E3 ^R :Cu6
E1 ^R :Bo6	H8 ^V :Cat9
E2 ^V :G9	I1 ^R :G15

Note: All the information given here is derived from the
un-published photographs of Tchemerzine, now preserved
at the BN. Cf. Janot's edition of 1543.

Ch/MPIER, Symphorien: Le mirouer des apothiquaires, Paris,
[?E. Caveiller for] D. Janot, 1539

(roman)Le Mirouer|(bastard)des Apothiquaires.|M.D.xxvix.|On
les vend en la rue neufue noftre|Dame a lenfeigne fainct
Jehan|baptifte pres faincte Geneuiefue|des ardens par Denis
Janot.

Formula: 16^o in 8's: A-C⁸ [\$4(-A1)signed] 24 leaves,
un-numbered

Contents: A1^R: title; A1^V: dedication: S. Champier to
'Joannes Galfredus'; A2^V: text begins; C8^R: colophon;
C8^V: blank

Typography: 22 lines (A4^R); 70(78) by 51; text in bastard
gothic, 63mm for 20 lines, used throughout except, i)
petit canon roman (not typeface 12) in line 1 of title;
ii) bastard gothic (A 4mm high) in line 2 of title

Initials: Set 2: AM²; Q apparently from Caveiller's stock

Locations: BN: Rés 8^oT²¹10A

Note: While this book appears to use material belonging to
Janot and Caveiller the actual printing is attributed to
Caveiller on the grounds that the petit canon roman
used on the title is not from Janot's fount.

CICERON: Les oeuvres (1: Les offices), Paris, D. Janot for
G. Du Pré, 1539

[in a compartment=Renouard 485]1539. | Les oeuvres | De M.T.
Cicero Pere d'e- | loquence Latine. | Les offices. Liures .III. |
Le liure D'amitié. | Le liure de Vieilleffe. | Les Paradoxes. |
Le Songe de SCIPIO. | Le tout diligemmēt reueu, corrigé
& amē- | dé felon le Latin, & de nouueau imprimé á | Paris
par Denys Ianot Libraire & Imprimeur. | AVEC PRIVILEGE. | On
les vëd en la grãd Salle du Palais au pre | mier pillier par
Galiot du Pré. Et en la rue neuf | ue nostre Dame á l'ẽfeigne
S. Iehan Baptifte.

Formula: 8^o: A-H⁸I⁴K-N⁸O⁴P-T⁸V⁴ [\$4(-AKP10V4)signed] 148
leaves, ff[1]2-68[69]70-104[105]106-120²117-139[140-
144][=148][misnumbering 108 as 166, 110 as 101]

Contents: A1^R: title; A1^V: prologue; A8^R: text begins;
K1^R: title: second livre; O4^V: Janot mark=Renouard 480;
P1^R: title: tiers livre; T8^R: table; V3^V: colophon;
V4^R: blank; V4^V: [in a compartment= A] Janot mark=
Renouard 481

Typography: 29 lines (C2^R) 118(125) by 65(84); text in roman,
81mm for 20 lines (typeface 8) used throughout except
i) petit-canon roman (typeface 12) in line 2 of title,
and in some headings; ii) roman, 31mm for 10 lines
(typeface 15) in sidenotes; iii) roman (probably typeface
18) in lines 3-4 of title; iv) roman, 32mm for 10 lines
(typeface 17) in lines 1, 5-16 of title. Type ornament 1.

Initials: Set 1: ACDEILMNOP,RS; P (init 19)

Locations: BN: *E 1475; Chicago, Newberry Library: Wing ZP.
539.J262 (bound before amitié, Vieillesse, Paradoxes B,
Songe B); Harvard: Typ.515.39.282 (as Newberry Library)

CICERO: les oeuvres (2: Le livre de amytié), Paris,
D. Janot, 1^r39

[in a compartment=Renouard 484] ¹⁴Le liure de|AMYTIE DE H.T.|
Cicero, Pere d'eloquence La|tine, nouuellement reueu &|
corrigé, oultre la premiere|Impreffion.|1539.

Colophon: Cy fine le livre D'amytié de Cicero, Nouuellement
imprimé à Paris, par Denys Janot Libraire & Imprimeur,
demourant en la rue Neufve nostre Dame à L'enseigne
Saint Jehan Baptiste pres Sainte Geneviefve des Ardens.

Formula: 8^o: A-E ⁸F⁴ [\$4(-A1F4)signed] 44 leaves, ff [1]2-44

Contents: A1^R: title; A1^V: table; B2^R: dedication: J. Collin
(translator) to Magdeleine de Grand Pré; B4^V: "l'argu ent
et matiere du livre"; B5^R: text begins; F4^R: colophon;
F4^V: Janot mark=Renouard 480

Typography: 29 lines (C3^R) 116(123) by 64(83); text in roman,
81mm for 20 lines (typeface 8) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
roman, 23mm for 4 lines (typeface 18) in lines 2-7 of
title; iii) roman, 9mm for 3 lines (typeface 15) in
sidenotes. Type ornament 1.

Initials: Set 1: CHNQ

Woodcuts:

B2^R: C2

Locations: BN: *E 1476 (bound before Vieillesse, Paradoxes B,
Songe B); Ste Gen: X 8^o757 Rés (as BN); Chicago, Newberry
Library: Wing ZP.539.J262 (bound after 1539 Offices, and
before Vieillesse, Paradoxes B, Songe B); Harvard: Typ 515.
39.282 (as Chicago); Yale: Gnc 60.ah.538 (bound after 1538
Offices, and before Vieillesse, Paradoxes A, Songe A)

CICERON: Les oeuvres (3: De l'estat de vieillesse), Paris, D. Janot, [1539]

[in a com art ment=Renouard 483]M.T. Cice|RO PERE DELOQVANCE|
LATINE DE LESTAT DE|VIEILLESSE TRANSLA|TE DE LATIN EN|
FRANCOYS.|*On les vend a Paris en la Rue neufue|Nofre dame
a lenfeigne S inct Jehan|Baptifte par DE JVS JANOT.

Colophon: Cy fine le livre de M.T. Cicero de lestat de
vieillesse, translate de latin en Francoys, avec une
elegante invective dudict Cicero contre Catilin.
Nouvellement imprime a Paris par Denis Janot libraire
& imprimeur, demourant en la Rue neufve nostre Dame, a
Lenseigne Sainct Jehan Baptiste contre Sainte
Geneviefve des Ardens.

Formula: 8^o: A-G⁸H⁴ [\$4(-A1H4)signed] 60 leaves, ff [11
2-60 [C2 signed Gii; mis-numbering 24 as 14, 46 as 49,
48 as 28][Variant: misnumbering 8 as 6 (BN, Ste Gen,
Chicago, Harvard, Yale)]

Contents: A1^R: title; A1^V: blank; A2^R: dedication by
Laurent du Premierfait (translator) to Louis, duc de
Bourbon; A4^V: text begins; H2^R: "Lorayson invective
de Cicero contre Catilin"; H4^R: colophon; H4^V: Janot
mark=Renouard 480.

Typography: 28 lines (A3^R) 113(121) by 66; text in roman,
81mm for 20 lines (typeface 8) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title,
and on A2^R; ii) roman, 61mm for 20 lines (typeface 15)
used for all on H2^R-H4^R.

Initials: Set 1: DEMPQ; a (init 3); A (init 5)

Locations: BN: *E1476 (bound after Amytie, and before Paradoxes
B and Songe B); Ste Gen: X 8^o757 Rés (as BN); Chicago, New-
berry Library: Wing ZP539.J262 (bound after 1539 Offices

and mytie, and before Paradoxes B and Songe B); Harvard:
Typ 15.39.282 (as Chicago); Munich: A.lat.b.5 (as BN);
Yale: Gnc 60.ah 538 (bound after 1538 Offices and Amytie,
and before Paradoxes A and Songe A)

CICLON: Les oeuvres (4: Les paradoxes), Paris, D. Janot,
[1539] Edition B.

[in a compartment=Renouard 483]Los Paradoxes de M.T.

Cicero, Pere|d'eloquence Latine. Nou-|uellement traduictes
de La-|tin en Francoys.|Avec priui-|LEGE.

Colophon: Nouuellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur, demourant en la rue neufve nostre
Dame, à L'enseigne Saint Jehan Baptiste contre Sainte
Geneviefve des Ardens.

Formula: 8^o: A-B⁸C⁶ [\$4(-A1)signed] 22 leaves, ff [1]2-21[22]

Contents: A1^R: title; A1^V: privilege granted to Janot for
2 years, dated 24 January 1538 o.s.; A2^R: "au lecteur"
signed "Excuse qui vouldra estre excuse"; A3^R: text
begins; C5^V: colophon; C6^R: blank; C6^V: Janot mark=
Renouard 480

Typography: 28 lines (B3^R) 113(119) by 64(81); text in
roman, 81mm for 20 lines (typeface 8) used throughout
except i) petit-canon roman (typeface 12) in lines 1
and 6 of title, line 1 of A1^V, and line 1 of A3^R; ii)
roman, 17mm for 3 lines (typeface 18) in lines 2-5, 7 of
title; iii) roman, 15+mm for 5 lines (typeface 15) in
sidenotes.

Initials: Set 1: IOLQS

Woodcuts:

A3^R:B1.

A4^V:D1

Locations: BN: *E1476 (bound after Amytié, Vieillesse, and
before Songe B); Ste Gen: X 8^o757 Rés (as BN); Chicago,
Newberry Library: Wing ZP.539.J362 (bound after 1539
Offices, Amytie, Vieillesse, and before Songe B);

Harvard: Typ 515.39.282 (as Chicago); Munich: A.1at.b.56
(as BN)

Note: This edition appears to be later than that described separately below. N.B., for instance, the absence of a full imprint on the title, and of the errata section.

CICERO: Les oeuvres (5: Le songe de Scipio), Paris,
D. Janot, [1539] Edition B

[in a compartment=Renouard 486]Le songe de|Scipio extraict
du fixiefme li|ure de la Republicque de M.|T. Cicero, Pere
d'eloquence|Latine.|Auec priui-|LEGE.

Colophon: Nouuellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur, demourant en la rue neufve Nostre
Dame, à l'enseigne saint Jehan Baptiste, contre Sainte
geneviefve des Ardens.

Formula: 8^o: A⁸B⁶ [\$4(-A1)signed] 14 leaves, ff [1]2-14

Contents: A1^R: title; A1^V: privilege granted to Janot for 2
years, dated 24 January 1538 o.s.; A2^R: "Au lecteur"; A3^R:
"argument et sommaire du present livre"; A4^V: text begins;
B6^V: "dizain au lecteur"; colophon.

Typography: 28 lines (B1^R) 113(119) by 63(81); text in roman,
81mm for 20 lines (typeface 8) used throughout, except i)
petit-canon roman (typeface 12) in lines 1, 6 of title,
line 1 of A1^V, A2^R, A4^V, B6^V; ii) roman, 17mm for 3 lines
(typeface 18) in lines 2-5, 7 of title; iii) roman, 15+mm
for 5 lines (typeface 15) in sidenotes. Type ornament 1.

Initials: Set 1: ADL

Woodcuts:

A4^V:C2

Locations: BN: *E1476 (bound after Amytié, Vieillesse,
Paradoxes B); Ste Gen: X 8^o757 Rés (as BN); Chicago,
Newberry Library: Wing ZP.539.J262 (bound after 1539
Offices, Amytié, Vieillesse, Paradoxes B); Harvard:
Typ 515.39.282 (as Chicago); Munich: A.lat.b.6569 (as BN)

Note: This edition appears to be later than that described
separately below. N.B., for instance, the absence of a
full imprint on the title, and of the errata section.

CICERON: Les paradoxes, Paris, D. Janot, 1539 (after 24 January ns.) Edition A

[in a compartment=Renouard 486]Les Parado-|XES DE M.T.
CICERO,|DERNIREMENT TRANSLA-|TLES DE LATIN LN|FRANCOYS.|
Auec priui-|LEIGE.|1539.|On les vëd à Paris en la rue
neufue Noftre dame,|à lenfeigne fainct Iehan Bæptifte, pres
faincte Ge=|neuiefue des ardens, par Denys Ianot Libraire
&|Imprimeur.

Colophon: Nouuellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur demourant en la rue neufue nostre
Dame, à L'enseigne Sainct Jehan Baptiste contre Sainte
Geneviefve des Ardens.

Formula: 8⁰: A-C⁸ [\$4(-A1)signed] 24 lines, ff [1]2-22[23-24]

Contents: A1^R: title; A1^V: privilege granted to Janot for
2 years, dated 24 January 1538 o.s.; A2^R: "au lecteur"
signed "Lxcuse qui vouldra estre excusé"; A3^R: text
begins; C6^V: colophon; C7^R: errata; C8^R: blank; C8^V:
Janot mark=Renouard 480

Typography: 28 lines (C1^R) 113(120) by 64(82), text in
roman, 81mm for 20 lines (typeface 8) used throughout
except i) petit-canon roman (typeface 12) in lines 1 and
6 of title; ii) roman, 9mm for 3 lines (typeface 15) in
lines 9-12 of title and in errata; iii) roman, 16mm for
5 lines (typeface 17) in sidenotes.

Initials: Set 1: ILOQS

Locations: Yale: Gnc 60.ah 538 (bound after 1538 Offices,
Amytié, Vieillesse, and before Songe A)

CICERON: La seconde partie des epistres familiere, Paris, D. Janot, 1539 (achevé 20 Juno)

La fecondé par-tie des epiftres familiaires de M.T. Ci-
cero pere d'eloquence Latine, en la|quelle font cõtenuz les
huyt derniers|liures nouuellemẽt traduictz de|Latin en
Francoys, avec les|arguments & fommai-|res fur chafcune|
epiftre. Et ont efté acheuez ces huyt derniers liures le
vingtiefme|iour du moys de Iuing, mil cinq cens trente &
neuf. Auec priuilleige|DV ROY. 1539. On les vend à Paris, en
la rue neufue|Noftre Dame, à l'enfeigne fainct Iehã|Baptifte,
pres faincte Geneuiefue des |Ardens, par Denys Ianot. [Note:
line 1: the "n" in "feconde" is an inverted "u".]

Colophon: Fin des Epistres Familieres de M.T. Cicero Pere
d'eloquence Latine, contenans seize Livres. Nouuellement
imprimez à Paris par Denys Janot Libraire & Impimeur, (sic)
demourant en la Rue neufve nostre Dame a L'enseigne
saint Jehan Baptiste contre Sainte Geneviefve des Ardens.

Formula: 8^o: A-2F⁸2G⁴ [\$4(-A1G34)signed] 236 leaves, ff [1-3]
4-234[235-136][K3,4 signed Kiii, Kiiii; AA2 signed Aii;
misnumbering 172 as 162, 198 as 128, 212 as 112]

Contents: A1^R: title; A1^V: prologue; A4^R: text begins;
GG2^V: colophon; GG3^R: privilege granted to Janot for
3 years from achevé, dated 28 August 1535

Typography: 29 lines (B1^R) 118(124) by 73; text in roman,
81mm for 20 lines (typeface 8) used throughout except
i) petit-canon roman (typeface 12) in line 1 and line 12
of title and in some headings; ii) roman, 115mm for 20
lines (typeface 18) in lines 2-9, 13-18 of title and in
text of prologue; iii) roman (?typeface 15) in lines
10-11 of title.

Initials: Set 1: A C L F G I L M N O P Q S; Set 3: A B E F I L M P S V; S (init 2);
A (init 5); S (init 6); L (init 7); O (init 8); D (init 9);
T (init 10); C (init 13); E (init 14); P (init 19);
T (init 20); AE (init 21)

Locations: Vienna: 45.L.17

CICERON. Le songe de Scipio, Paris, D. Janot, 1539 (after 24 January n.s.) Edition A

[in a compartment=Renouard 484] Le Songe|DE SCIPIO, EXTRAICT|
DV SIXIESME LIVRE DE LA|REPVBLCQVE DE CICERO.|Traduict
nouuellement|de Latin en Francoys.|1539.|AVEC PRIVILEIGE.|
On les vëd à Paris en la rue neufue Noftrre dame,|à lenfeigne
fainct Iehan Baptifte, pres faincte Ge=|neuiefue des ardens,
par Denys Janot Libraire &|Imprimeur.

Colophon: Nouvellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur demourant en la rue neufve nostre
Dame, à L'enseigne Sainct Jehan Baptiste contre Sainte
Geneviefve des Ardens.

Formula: 8^o: A-B⁸ [\$4(-A1)signed] 16 leaves, ff [1]2-14[15-16]

> Contents: A1^R: title; A1^V: privilege granted to Janot for
2 years, dated 24 January 1538 o.s.; A2^R: "au lecteur";
A3^R: "argument et sommaire du present livre"; A5^R: text
begins; B7^R: "dixain au lecteur"; colophon; B7^V: errata;
B8^R: blank; B8^V: Janot mark=Renouard 480

Typography: 28 lines (B1^R) 114(120) by 64(82); text in roman,
81mm for 20 lines (typeface 8) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman, 9mm for 3 lines (typeface 15)
in lines 9-12 of title, and in errata; iii) roman, 16mm
for 5 lines (typeface 17) in sidenotes. Type ornament 1.

Initials: Set 1: ADL

Woodcuts:

A5^R: C2

Locations: Yale: Gnc 60.ah 538 (bound after 1538 Offices,
Amytié, Vieillesse, Paradoxes A)

CLICHTOVE, Josse: De doctrina moriendi opusculum, Paris, .
J. Bignon for D. Jannot, J. André, G. Corrozet and C. L'Angelier,
1539 or 1540 (achevé '7 March)

De doctri=|NA MORIENDI OPVSCV=|lum, neceffaria ad bene morien=|
dum praeparamenta declarās:|& quomodo in eius a lone|variis
antiqui hoftis in=|fultibus fit refiften=|dum, edocens.|
PARISIIS.|Apud Dionyfium Ianot.|1539. [Variants: Apud
Ioannem Andream in|prima colūna Palatii. (BN); apud Ioannem
Bignon. (Ste Gen)]

Colophon: Absolutum est hoc de doctrina moriendi opusculum,
Parisiis, in officina libraria Joannis Bignon, in vico
Judae cormoranti Anno ab incarnatione domini (qui vitae
& mortis habet imperium) millesimo quingentesimo trigesimo
nono, die vero septima mensis Martii.

>
Formula: 16^o in 8's: a-v⁸ [\$4(a1)signed] 160 leaves, ff [1]2-
156[157-160][misnumbering 13 as 31, 59 as 56, 139 as 136,
154 as 134][Variants: q4 signed diiii (Ste Gen); 6 as 9
(BN, Beaux Arts); 138 as 238 (BN, Ste Gen)]

Contents: a1^R: title; a1^V: blank; a2^R: dedication: Clichtove
to comte Jean de Henneberg; a7^R: text begins; v5^R: index;
v7^R: colophon; v7^V: Janot mark=Renouard 478; v8^R: quotations
on death; v8^V: blank

Typography: 27 lines (c1^R) 86(93) by 46(59); text in roman,
64mm for 20 lines, used throughout except for a petit-
canon roman in line 1 of title.

Locations: BN: D30344; Beaux Arts: Masson 53 (lacks v8);
Ste Gen: D 8^o6417; Bremen (not seen, Corrozet state);
Ghent University (not seen, Bignon state); Uppsala
University (not seen, L'Angelier state)

Les blasons

DOMESTIQUES CON-
TENANTZ LA DECORATION
d'une maison honneste, & du
mesnage estant en icelle:
Invention ioveuse,
& moderne.

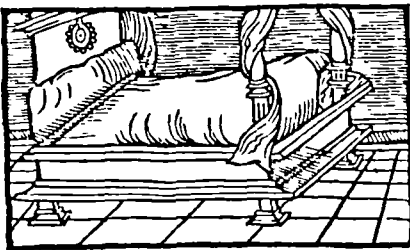
Avec priui-
LEGE.

1539.

*On les vëd en la grãd salle du Palais,
pres la Chappelle de messieurs, en la
boutique de Gilles Corrozet Libraire.

LES BLASONS

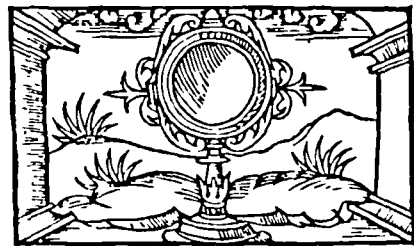
Le blason du DV LICT.



Lict delicat, doux & mollet
Lict de duuet si tresdoul-
let,
Lict de plume tant bonnz
& fine,

LES BLASONS

Le blason du MIROIR.



Miroir cler & resplendis-
sant,
Miroir plaisant, resiouys-
sant,
Miroir ardant de grand splendeur,

CORROZET, Gilles: Les blasons domestiques, Paris, [D. Janot] for G. Corrozet, 1539 (after 6 March)

Les blafons|DOMESTIQUES CON-|TENANTZ LA DECORATION|d'une
maifon honnefte, & du|mefnage eftant en icelle:|Inuention
ioyeufe,|& moderne.|Auec priui-|LEGE.|1539.|~~M~~On les vëd en
la grãd falle du Palais,|pres la Chappelle de meffieurs, en
la|boutique de Gilles Corrozet Libraire.

Formula: 16^o in 8's: A-F⁸[\$4(-A1)signed] 48 leaves, ff[1-3]
4-42[43]44-47[48][F2 signed Fis]

Contents: A1^R: title; A1^V: privilege granted to Janot and
Corrozet for 2 years, dated 6 March 1538 o.s.; A2^V:
"Aux Lecteurs" by Corrozet; A4^R: text begins; E6^R:
"Contre les blasonneurs des membres"; F1^R: "Epigrammes";
F1^V: "de l'image d'amour"; F2^V: "diffinition d'amour",
by Epictetus; F7^V: colophon; F8^R: Corrozet mark=Renouard
206; F8^V: blank.

Typography: 20 lines (D4^R) 81(90) by 55; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except
petit-canon roman (typeface 12) in line 1 of title and
in most headings.

Initials: Set 1: ACDLMNPQRSV; C (init 1)

Woodcuts:

A2 ^V :C2	B5 ^V :C13	C4 ^R :C18	D2 ^V :C23	E1 ^R :C28
A4 ^R :C8	B6 ^V :C14	C5 ^V :C19	D3 ^V :C24	E4 ^R :P16
A6 ^R :C9	B8 ^V :C15	C7 ^R :C20	D4 ^V :C25	E6 ^R :C29
A7 ^R :C10	C2 ^R :C16	C8 ^V :C21	D6 ^R :C26	F1 ^V :C30
B1 ^R :C11	C3 ^R :C17	D1 ^V :C22	D8 ^R :C27	F2 ^V :G19
B2 ^V :C12				

Locations: BN: Rés Ye 1380; Arsenal: 8^oBL 11071 Rés;
Harvard: Typ 515.39.299

CORROZET, Gilles and CHAMPIER, Claude: Catalogue des villes et citez assises es troys Gaules, Paris, D. Janot, 1539

Le Catha-[LOGVE DES VILLES|ET CITEZ ASSISES ES|TROYS GAVLLES,
AVEC VNG|TRAICTE DES FLEVVEs ET|fontaines, illuftré de nou-
uelles figures.|Auec priui-[LEGE.][2 rules side by side,
each 10mm long]|1539. On les vend a PARIſ, en la rue neufue|
Nofre Dame, a lenfeigne fainct Iehan Ba-|ptifte, pres faincte
Geneuiefue des ardens,|par Denys Janot libraire & Imprimeur.

Colophon: Cy fine le Cathalogue des villes & citez assises
es troys Gaulles, avecq ung petit traicte des fleuves
& fontaines, illustre de nouvelles figures, Nouuellement
imprime a Paris par Denys Janot Libraire & imprimeur,
demourant en la rue neufve nostre dame a lenseigne de
Saint Jehan Baptiste contre sainte Geneviefve des Ardens.

Formula: 16^o in 8's: A-L⁸ [\$4(-A1L4)signed] 88 leaves, ff[8]
1-76[77-80][C3 signed Ciiii; misnumbering 57 as 25]

Contents: A1^R: title; A1^V: repeat title (Book 1 by Corrozet,
Book 2 by Champier); A2^R: dedication: Champier to Francois
de Valois, dauphin de France; A3^V: "aux lecteurs" by
Corrozet; A4^V: "les computations des ans des sept âges";
A5^V: "au lecteur" by M. d'Amboise; A6^R: "response" by
Corrozet; A6^V: "aux lecteurs" by G. Moisson; A7^R:
prologue by Corrozet; B1^R: text begins; G4^R: title:
Book 2; G4^V: introduction by ?Champier; G5^R: dedication:
Champier to François, duc de Guise; G6^R: text begins;
H6^V: "petit traicte des fleuves et fontaines" by S.
Champier; K1^R: "les saints lieux de Gaille", by C.
Champier; L4^V: table; L8^R: colophon; L8^V: Janot mark=
Renouard 480

Typography: 27 lines (B2^R) 82(88) by 55; text in roman, 61mm
for 20 lines (typeface 15) used throughout, except i)
petit-canon roman (typeface 12) in lines 1 and 8 of
title and in some headings; ii) roman, 40.5mm for

10 lines (typeface 8) in line 2 of title, on A1^V, and
all but line 1 on G4^R. Type ornament 1.

Initials: Set 1: ACDEILOPQS; C (init 1); S (init 2)

Woodcuts:

A5 ^R :B1	A6 ^V :C2	B5 ^R :C33	D1 ^R :C35
A5 ^V :H14	B1 ^V :C31	B5 ^V :Pe23	F8 ^V :C36
A6 ^R :D2	B3 ^R :C32	B7 ^V :C34	

Locations: Chicago, Newberry Library: Case.-G.39.192

DES MARINS DE MASAN, Bertrand: Les cinq parcelles d'amour,
Paris, D. Janot, 1539

"Les cinq Parcelles d'Amours. [impr. à Paris... par Denis
Janot, 1539."

Colophon: no information

Formula: "16⁰" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.126; 1772,
Vol III, p.245, from which the above details are drawn.

DUPONT, Gratien: Controverses des sexes masculin et foemenin,
[Paris, D. Janot], 1539 .

See no.73

DU SAIX, Antoine: L'esperon de discipline, Paris, D. Janot,
1539 (see note)

L'esperon de DISCIPLINE POVR INCI|TER LES HVMAINS AVX BON=|
NES LETTRES, STIMVLER A|doctrine, animer a fciẽce, inuiter
a|touttes bons oeuvres vertu-|eufes & moralles, lourde-|
mẽt forgé & rudemẽt|limé, par Noble hõ-|me frere Antoi|ne
du Saix,|Cõmen-|deur|de fainct Antoine de Bourg en Breffe.|
1539.|¶VOY QV'IL ADVIENNE.¶On les vend en la Rue neufue
nostre Da-|me a L'enfeigne Saint Jehan Baptifte contre|
Sainte Geneuiefue des Ardens, par Denys|Janot Libraire &
Imprimeur.

Colophon: Nouvellement imprimé a Paris, par Denys Janot
Libraire & imprimeur demourant en la rue Neufve nostre
Dame, a L'enseigne Saint Jehan Baptiste contre Sainte
Geneviefve des Ardens.

Formula: 16⁰ in 8's: A-Q⁸ 2^Q4 [$\$4(-A1^2Q4)$ signed] 132 leaves,
un-numbered [K2 signed Kiii]

Contents: A1^R: title; A1^V: "aux liseurs"; "aux imprimeurs";
A2^R: text begins; 2^Q3^V: colophon; 2^Q4: blank.

Typography: 30 lines (A3^R) 92(95) by 57; text in roman, 61mm
for 20 lines (typeface 15) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) small caps. from a face rather larger
than that used in the text (?Typeface 8), in line of title.

Initials: Set 1: LPS; Set 2: E; C (init. 1)

Woodcuts:

A1 ^V :D13	B5 ^V :D2	D1 ^V :D18	E3 ^R :G23	F5 ^R :Pe24
A2 ^R :Pe26	C2 ^R :DS9	D8 ^R :Cu5	E7 ^V :Cu18	G4 ^R :G19
A5 ^V :G10	C4 ^R :Cu6	E1 ^V :Cu17	F1 ^R :DS11	H4 ^R :H35

Woodcuts: cont.

K3 ^R :H38	P2 ^V :G5	P6 ^R :DS16	Q3 ^R :H41	Q5 ^R :Pe19
O3 ^V :DS15	P4 ^R :G11	P7 ^V :DS8	Q3 ^V :DS17	Q6 ^R :G2
P1 ^V :O8	P5 ^V :G8	Q1 ^V :G4	Q4 ^V :DS18	

Locations: BN: Rés Ye 1745 (gathering ²Q misplaced)

Note: There is evidence that this work and its sequel:

Du Saix: Seconde partie de l'esperon, Janot, 1538, q.v., were printed together. Both use the same paper (Briquet 12169). The author is not mentioned on the title of the seconde partie, possibly because it was meant to be bound immediately after the part described here (as happens in BN: Rés Ye 1745). Gathering q of the seconde partie and gathering ²Q of the esperon could well have been printed together in the same pair of formes, along with gathering p of the seconde partie: this would have evened out the number of formes. The confusion of q of the seconde partie with ²Q of the esperon is made more likely by the fact that p of the seconde partie is wrongly signed P. If the two works were printed together then they may both be attributed to the end of 1538, the title of the esperon being dated for the new year. Renouard (MS, no.108) treats the two parts under one heading.

FRANÇOIS Ier : Ordonnances royaulx sur le faict de la justice...., Paris, D. Janot for J. André, J. Bonhomme and G. du Pré, 1539 (after 6 September)

(roman) Ordonnances (bastard) Royaulx: Sur le faict de la iustice & abbre=|viation des proces par tout le Royaulme|de France, faictes par le Roy nostre|fibre: Et publiees en la Court|de Parlement a Paris, le|fixiefme iour du moys de|Septembre, Lan Mil|cinq cens xxxix.|[Mark=Renouard 1073]|(roman) Auec priuilege. |(bastard) On les vend a Paris en la grand Salle du|Palais par Galliot du Pre & Jehan Andre Li=|braires. |[Mil.D.xxxix.

Colophon: Fin des presentes Ordonnances Royaulx, nouvellement faictes sur labbreuiation des proces: Et imprimees a Paris par Denys Janot, pour Galliot du pre, Jehan bonhomme, & Jehan andre libraires. Mil.D.xxxix.

Formula: 4⁰: $\tilde{a}^4\tilde{e}^4\tilde{i}^2$ A-K⁴ [\$3(-\tilde{a}^1)\$signed] 50 leaves, ff[10] premier ii-xl

Contents: \tilde{a}^1 ^R: title; \tilde{a}^1 ^V: privilege granted to G. du Pre for 3 years and dated 28 August 1539; \tilde{a}^3 ^R: privilege granted to J. Bonhomme & J. André for 3 years, dated 25 August 1539; \tilde{a}^3 ^V: index; A1^R: text begins(dated August 1539 on K3^V); K3^V: Act of registration in Parlement, dated 6 September 1539; K4^R: Errata; colophon; K4^V: Du Pré mark=Renouard 261

Typography: 30 lines (\tilde{a}^2 ^R) 146(156) by 83 (sidenotes could not be measured in only copy located); text in bastard gothic, 98mm for 20 lines (typeface 9) used throughout except i) petit canon roman (typeface 12). lines 1 & 11 of title and at beginning of each article. Type ornaments 1, 8, 15

Initials: Set 1: ABDEFP\$V; Set 3: FL: S (init 6)

Locations: BN: Vélins 1858

Le GUYDON des praticiens, Paris, D. Janot, 1539

'Le guydon des Practiciens|| Contenant tout le faict|| de
Practique,|| Comme l'on se doibt conduyre en exerçant
ycelle. Premièrement im|| prime avec son repertoyre et avec
les allegations des droictz.|| Et est diuise par plusieurs
chapitres: Comme il apert|| amplement en la table de ce
present Liure.|| Nouuellement imprime a Paris.|| M.D.XXXIX.
(ici la marque de Denis Janot). Avec priuilege.|| On les
vend en la rue neufue Nostre Dame a l'enseigne|| Saint
Jehan Baptiste cōtre Saĩcte Geneuiefue|| des ardens par
Denys Janot."

Formula: 4^o, 328 leaves, ff[40] i-cclxxxvij[cclxxxvij]
(no details of errors) - Firmin-Didot

Contents: no details, except a Janot mark on the last
leaf - Firmin-Didot

Typography: "gothique" - Firmin-Didot

Initials: no information

Woodcuts: no information

Locations: no information

Note: See the Firmin-Didot Catalogue, p.159, no.185, from
which all the details given above have been drawn.

LE FEVRE, Pierre: Le grand & vray art de plaine rethorique,
Paris, E. Caveiller for D. Janot, J. André, C. L'Angelier,
J. Longis, P. Sergent and V. Sertenas, 1539

[in black and red](roman) ~~Le~~ Le grand & (bastard) vray art de
plaine Rethoricque: vtile, proffitable et neceffaire a
toutes gens | qui defirent a bien elegantement parler et ef=
cripre. Compile & cõpose par trefexpert, fcien=tifique et
vray orateur maiftre Pierre fabri, | en fon viuãt cure de Meray
& natif de Rouën. | Par lequel vng chascun en le lifant
pourra | facilement & aornement compofer & fai=re toutes
defcriptions en profe: com=me, oraifons, lettres miffiues, |
epiftres, fermons, recitz, | collations et re=queftes. |
M.D.xxxix. | On les vend a Paris en la rue neufue | noftre
dame a lenfeigne faĩct Jehan ba=ptifte, pres faincte
Geneuiefue des ar=dens, par Denys ianot. [Variants: ¶ On les
vend a Paris en la rue neufue | noftre dame a lenfeigne faĩct
Nicolas, | par Pierre fergent. (Vienna); ¶ On les vend a Paris
en la rue neufue no=ftre dame a lenfeigne de la corne de
cerf: et | au Pallais en la gallerie par ou on va a la |
Chancellerie, par Vincent fertenas. (Arsenal); delete lines
16-19 (BN C)1

Colophon: Cy fine le second livre de vraye rethorique.
Nouvellement imprime a Paris par Estienne caveiller
imprimeur.

Formula: 8^o: A-X⁸2A-2H⁸ [\$4(-A1)signed] 232 leaves, ff [2]
i-clxiiii[2]²i-lxiiii [mis-numbering xxiiii as xxii; lxiii
as lxviii] [Variants: Dd1 signed di (Amiens); Dd2 signed di
(BN A; BN B; Munich; Vienna)]

Contents: A1^R: title; A1^V: blank; A2^R: table: Book 1; A3^R:
text begins: Book 1; X7^R: title: Book 2; X7^V: table:
Book 2; Aa1^R: text begins: Book 2; Hh8^V: colophon.

Typography: 27 lines (A4^R) 114(125) by 69; text in bastard gothic, 84mm for 20 lines⁷, used throughout, except i) petit-canon roman in line 1 of title and line 1 of X7^R; ii) bastard gothic (1 4mm high) in line 2 of title.

Initials: 10 initials from Caveiller's stock

Woodcuts: BN: Rés X2532 (BN A); BN: Rés X2594 (BN B);
BN: Rothschild (Picot 426; BN C); Arsenal: 8^o: BL 2707 Rés;
Amiens: BL 751; Munich: L.eleg.g 146; Vienna: 6463-A

Note: J. Renouard's manuscript on the Angelier brothers, pp207-8 mentions states bearing the imprints of Jean André, C. L'Angelier and J. Longis. The Longis copy quoted (Ste Gen: 8^oX600 Rés) is a copy of Janot's 1534 edition. Cf. the edition of 1532 in which Janot was concerned, and Janot's 1534 edition.

Le LIVRE de l'internelle consolation, Paris, D. Janot, 1539

No information on exact wording of title - see note

Colophon: "Cy fini la table de ce present Livre imprimé a
Paris par Denys Janot" - Vial

Formula: "16^o in 8's, A-Y⁸Z⁶, 182 leaves [un-numbered]" -
from Vial

Contents: A1^R: title; A1^V: blank; A2^R: text begins; [Z3^V]:
table; Z6^V: colophon - from Vial

Typography: 25 lines; text in roman; chapter headings in a
different roman (possibly typeface 18) - from Vial

Initials: no information

Woodcuts: no information

Locations: personal copy described by Jean Vial - see note

Note: See Vial, J.: "De quelques exemplaires uniques de
l'Internelle consolation", Gutenberg Jahrbuch, 1964,
pp.171-174, from which all the details given above are
drawn. A reproduction of the title is announced in this
article, but does not appear. Cf. Janot's editions of
1540 and 1541.

LONGULVAL; Jean: Nova et facilis declaratio in l. Imperium,
Paris, D. Janot for A, and C. L'Angelier, 1539 (achevé Décembre)

Ioannis Longovalii in|PARISIORVM SENATV CAUSSA-|RVM PATRONI,
NOVA ET FACILIS DECLARATIO IN|l. Imperium, sub titulo de
iurisd. om. iudi. in Pandectis.|Habes in hoc libello, optime
lector, imperii iurisdic-|tionisq̃ue veram doctrinam, longè
aliter & facilius,|utiliusq̃ue, quàm ab antiquis tractatam.|
Item in doctrina & vfucapione feruitutum, rerumq̃ue|
incorporalium, multa ex legum veritate praeter com-|munes
veterum traditiones explicata.|SIT LONGAEVVS ET VALEAT.|

[mark=Renouard 480: motto set vertically, left: PATERE
right: AVT ABSTINE. ; to the left of the mark: Abiiciamus|
opera tene-|brarum, & in-|duamur arma|lucis. Ro. 13. ; to the
right of the mark: Nō acquie-|fces fentētię|plurimorū|vt à
vero|deuies. Exo.|23.]|Cum priuilegio Senatus|1539.|Vaenales
habentur apud Dionyfium Ianotium, in vico diuae virginis
MARIAE, sub signo|beati Ioannis Baptiftae, iuxta templum
sanctae Genouefae. [Variant: L'Angelier mark=Renouard 544
(N.B. the biblical quotations remain); Vaenales habentur in
palatio regio, in bibliotheca Arnulphi & Caroli Angelier, ad
pri-|mam & fecundam columnam, iuxta sacellum praefidum.
(Washington, Congress; Baltimore)]

Colophon: Excudebat Parisiis Dionysius Janotius suis typis,
anno ab incarnatione domini millesimo quingentesimo
tricesimo nono, mense verò Decembris, in vico diuae ac
intemeritate virginis Mariae, sub signo beati Joannis
Baptistae, iuxta templum sanctae Genovefae, ubi vaenales
habentur, atque in palatio regio, ad primam & secundam
columnam, in bibliotheca Arnulphi & Caroli Angelier
fratrum, ad sacellum praesidium posita.

Formula: 4⁰: ã⁴ẽ⁴(ẽ²+*ẽ³.4)A-Z⁴ [\$3(-ã¹M3+ẽ⁵)signed] 102
 leaves, ff [10]1-91[92][misnumbering 38 as 40, 40 as 38,
 89 as 90, 91 as 92][Variants: 42 as 37 (Bordeaux; All Souls,
 Oxford; Vienna); 89 as 70, 91 as 72 (Copenhagen; Munich;
 Vienna)]

Contents: ã¹^R:title; ã¹^V: Privilege granted to Charles
 L'Angelier for 2 years, dated 13 August 1539; ã²^R:
dedication: Longueval to Guillaume Poyet, dated 29
 December 1539; ã³^V: latin poem: Petrus Bougerius to
 Longueval; ã⁴^R: latin poem: Vidus Brelleus to Longueval,
 dated 31 October 1539; "ad lectorem" by Abraham Hanni-
 quæus; ẽ²^R: table; ẽ⁶^R: "ad lectorem" by Nicolas Veraunius;
 ẽ⁶^V: "L. Imperium ex vetusto exemplari"; A¹^R: preface;
 A²^V: blank; A³^R: text begins; Z³^V: "distichon" by Oldoardus
 Placentinus; colophon; Z⁴^R: errata; Z⁴^V: [in a compartment=
 A] Janot mark=Renouard 480 [Variant: no compartment;
L'Angelier mark=Renouard 543 (all except Arsenal; Baltimore;
 Madrid)]

Typography: 30 lines (B²^R) 172(183) by 107(125); text in roman,
 115mm for 20 lines (typeface 18) used throughout except
 i) petit-canon roman (typeface 12) in lines 1 and 13 of
 title, and in various headings; ii) roman, 63mm for 20
 lines (typeface 17) in lines 11,15 and 16 of title, for
 motto and quotations by mark on title, and in sidenotes;
 iii) some greek in the text.

Initials: Set1: ACELPQS; Set 3: EHILPSV; A (init 3); S (init 6);
 D (init 9); C (init 13)

Locations: Arsenal: 4⁰J947; Bordeaux: J1203; Baltimore:
 349.375.L858RB; Copenhagen: 33-232; Edinburgh, NLS:
 missing; Madrid: 3/36835; Munich: J.pract.39; Oxford,
 All Souls College; Washington, Congress: Law. Roman law:
 12 LONG. 1539.

OVIDE: Les quinze livres de la metamorphose, Paris, D. Janot, 1539.

Les xv. liures de la Metamorphose D'ouide (Poëte|trefelegāt)
 contenens L'olym|pe des Histoires poëtiques|traduictz de
 Latin|en Francoys, le|tout figuré|de nouvelles figures &
 hyftoires,|nouuellement imprimé à Paris par|Denys Ianot
 libraire & i|primeur.|1539. On les vend à Paris en la Rue
 Neufue nostre Dame,|à L'enfeigne fainct Iehan Baptifte,
 pres Sainte|Geneuiefue des Ardens, par Denys Ianot.

Formula: 8^o: A-L⁸ 2A-2M⁸ 2N⁴ 3A-3P⁸ [\$4(-A1AA1AAA1NN34)signed]
 308 leaves, ff [1]2-88² [1]2-100³ [1]2-116[117-120]
 [K signed k; AA3 signed Aiii; KK2,3,4 signed kkii, kkiii,
 kkiiii; ³45 misnumbered 47][Variants: II4 signed Iiiii
 (Munich); ²54 as 55 (Harvard)]

Contents: A1^R: title; A1^V: preface; A2^R: text begins; PPP4^V:
colophon; PPP5^R: table.

Typography: 33 lines (KKK3^R) 104(110) by 67; text in roman,
 63mm for 20 lines (typeface 17) used throughout except
 i) petit-canon roman (typeface 12) in line 1 of title
 and in some headings; ii) roman, 57mm for 10 lines
 (typeface 18) in lines 2-11 of title, and in some headings.

Initials: Set 1: ABCDEFGHILMNOPQRSV; Set 3: AIP; C (init 1);
 S (init 2); P (init 19)

Woodcuts:

A1 ^V :C2	A8 ^V :DS8	B7 ^R :D11	D3 ^R :024	E2 ^R :028
A2 ^R :D13	B2 ^R :019	B7 ^V :D15	D4 ^R :H41	E3 ^V :H27
A2 ^V :017	B3 ^R :08	C2 ^R :015	D4 ^V :025	E5 ^V :029
A3 ^V :03	B4 ^R :09	C2 ^V :020	D6 ^R :P7	E6 ^V :H15
A4 ^R :02	B4 ^V :010	C3 ^R :H14	D6 ^V :026	E7 ^V :030
A5 ^V :018	B5 ^V :011	C4 ^R :021	D7 ^R :027	E8 ^V :H23
A6 ^V :D10	B6 ^R :H21	D1 ^R :022	D8 ^R :Pe3	F2 ^R :H16
A7 ^V :M16	B6 ^V :H33	D2 ^R :023	E1 ^V :H32	F4 ^V :G15

Woodcuts: cont

F5 ^V :031	L2 ^V :D25	DD8 ^R :G22	LL6 ^V :C29	FFF4 ^R :D20
F7 ^R :032	L3 ^V :038	EE1 ^R :H18	MM1 ^R :Cu14	FFF5 ^V :Pe19
G1 ^R :Pe17	L5 ^R :H35	EE2 ^V :05	MM4 ^V :P13	GGG3 ^V :H12
G3 ^R :H38	L7 ^V :039	EE5 ^V :045	NN2 ^V :Cu12	GGG6 ^R :DS14
G6 ^V :H9	AA4 ^V :G18	FF2 ^V :046	NN3 ^R :C5	HHH3 ^V :G14
H2 ^R :033	AA6 ^V :DS6	FF4 ^R :047	AAA5 ^R :DS18	HHH4 ^V :Bo6
H3 ^R :034	BB2 ^R :G8	FF4 ^V :H17	AAA6 ^V :Pe23	III5 ^R :G13
H4 ^R :H31	BB4 ^V :G23	GG4 ^R :048	AAA7 ^R :Cu18	III7 ^R :H28
H6 ^R :M8	BB7 ^R :040	HH1 ^R :049	BBB3 ^V :D8	III8 ^R :H25
I3 ^V :035	BB8 ^R :H20	HH7 ^R :050	CCC5 ^R :DS4	KKK4 ^V :G1
I4 ^R :Pe7	CC3 ^R :041	II3 ^V :051	CCC8 ^V :G4	KKK8 ^R :D9
I5 ^V :G20	CC5 ^V :DS17	II5 ^V :M7	DDD1 ^R :G5	LLL2 ^R :055
I7 ^R :013	CC8 ^V :042	II8 ^V :G12	DDD2 ^R :052	LLL7 ^R :056
K1 ^V :Bo2	DD1 ^R :G16	KK1 ^V :P15	DDD3 ^R :053	LLL8 ^V :057
K4 ^R :036	DD2 ^R :D24	KK3 ^V :Cu5	DDD7 ^R :DS9	MMM2 ^V :Pe6
K5 ^R :H22	DD2 ^V :012	KK5 ^V :P16	DDD8 ^R :054	NNN7 ^R :Pe4
K7 ^R :01	DD3 ^V :DS11	KK6 ^R :Cu20	FFF1 ^V :DS16	0004 ^V :058
K8 ^R :H11	DD5 ^R :043	LL2 ^V :H40	FFF2 ^V :Sag16	0006 ^R :P18
L1 ^R :037	DD6 ^R :044	LL4 ^V :07	FFF3 ^V :D4	0007 ^R :H30

Locations: BN: Rés pYc1695; Harvard: Typ.515.39.663; London,

BM: 1068.g.5; Madrid: R/1949; Munich: A.lat.a1230;

New York, Public Library: Spencer collection (not seen).

PETRARQUE: Les triumphes, Paris, D. Janot, 1539 (see note)

Les Triumphes|Petrarcque.|[in a compartment=B][woodcut]
[outside compartment, set vertically: left: Amor vincit
mundum. ; right: Amour vaincq le monde.]] On les vend à
Paris en la rue neufue nostre Dame à l'enfeigne fainct
Iehan Baptifte pres Sainte Geneuiefue|des Ardens, par
Denys Ianot Libraire & Imprimeur.

Colophon: Cy finissent les triumphes de Messire Francoys
Petrarcque, tresillustre Poete, souverain & elegant
Orateur, nouvellement redigez de son langaige vulgaire
Tascan (sic) en nostre diserte langue Francoyse. Et
Imprimez nouvellement à Paris par Denys Janot Libraire
& Imprimeur, demourant en la Rue neufue nostre Dame à
L'enseigne Saint Iehan Baptiste, pres Sainte
Geneviefve des Ardens. 1539.

Formula: 8^o: A-F⁸G⁴H-Z⁸2A⁸2B⁴2C-2D⁸[\$4(-AHMRXCCDD1G4)signed]
208 leaves, ff [1]2-52[53]54-71[72]73-84[85]86-124[125]
126-192[193]194-200[201]202-208 [mis-signing I4 as Iiiii;
misnumbering 55 as 53, 195 as 176, 197 as 195, 199 as
197; Variant: 79 un-numbered (Munich)].

Contents: A1^R: title; A1^V: table; A2^R: text begins (Compart-
ment A & Janot mark=Renouard 481, G4^V; Janot mark=
Renouard 481, L8^V); DD8^R: "le nombre des cahiers";
colophon; DD8^V: Janot mark=Renouard 480

Typography: 33 lines (A3^R) 105(112) by 69; text in roman,
64mm for 20 lines (typeface 17) used throughout except
i) petit-canon roman (typeface 12) in lines 1-2 of title,
and in some headings; ii) roman, 29mm for 5 lines
(typeface 18) in A1^V, and in mottoes on title.

Initials: Set 1: ACDEHILMOPQRSVX; C (init 1); S (init 2)

Woodcuts: (cuts on A1^R, H1^R, M1^R, R1^R, CC1^R, DD1^R in
compartment B)

A1 ^R :Pe1	C8 ^V :DS13	I2 ^R :Cu18	M5 ^V :B1	V1 ^V :Pe27
A2 ^R :D13	D4 ^V :Pe35	I6 ^R :H32	M6 ^V :M7	V5 ^V :O30
A3 ^V :H29	D7 ^R :G12	K2 ^R :Pe16	M8 ^V :H41	X2 ^R :O42
A4 ^V :M19	D8 ^R :Cu14	K3 ^R :D17	N4 ^V :O48	X2 ^V :Pe28
A5 ^V :D20	E1 ^R :G1	K4 ^R :Pe36	N7 ^R :H28	X4 ^R :M6
A6 ^V :D1	E3 ^V :H9	K4 ^V :O43	O1 ^V :G11	X5 ^R :Pe29
A7 ^V :Pe3	E4 ^V :P14	K5 ^R :H33	O3 ^R :H34	X5 ^V :M16
A8 ^V :Cu3	E5 ^R :J1	K6 ^R :Q1	O4 ^R :G23	X8 ^V :O9
B2 ^R :H5	E7 ^R :P5	K7 ^V :H24	O5 ^R :G4	Y2 ^R :Cu19
B3 ^R :Pe4	F1 ^V :D11	K8 ^V :Pe37	P1 ^V :H12	Z5 ^R :Pe39
B4 ^R :Cu12	F4 ^R :DS14	L1 ^V :Pe17	P2 ^R :H18	Z7 ^R :Pe30
B5 ^R :P4	F5 ^R :G17	L4 ^R :Pe18	P3 ^R :H22	AA3 ^R :O49
B6 ^R :P1	F6 ^V :Bo2	L4 ^V :Cu5	Q3 ^V :DS16	CC1 ^R :Pe31
B8 ^R :Pe6	G1 ^R :H6	L5 ^R :Cu16	Q7 ^V :Bo8	DD1 ^R :Pe32
C2 ^R :H27	G1 ^V :M3	L7 ^R :Pe19	R1 ^R :Pe25	DD3 ^R :Pe33
C3 ^R :Pe24	G2 ^R :H39	L8 ^R :Cu17	R3 ^R :H38	DD4 ^V :G16
C5 ^V :H17	G3 ^R :C3	M1 ^R :Pe20	S1 ^R :O21	DD5 ^R :Pe34
C6 ^V :Pe9	H1 ^R :Pe13	M1 ^V :C2	S7 ^R :G8	
C7 ^V :Cu20	H8 ^V :Pe15	M3 ^R :Pe38	V1 ^R :G10	

Locations: BN: Rés pYd 88; Beaux Arts: Masson 273 (lacks
all before M1); Harvard: Typ.515.39.683; Munich: Po Ital 813;
Oxford, Bodleian: Montagu 419

Note: This prose translation is by Georges de la Forge. Cf.
Janot's edition of 1538.

SALLUSTE: L'histoire Catilinaire, Paris, D. Janot, 1539

Lhiftoire Ca|TILINAIRE, COMPOSEE|PAR SALVSTE HYSTORIAN RO-|
main, & tranflatée par forme d'in-|terpretation, d'ung
tresbrief &|elegant Latin en noftre vul-|gaire Francoys,
par Iehan|Parmentier, marchāt|de la ville de Dieppe.|1539:|
[rule: 19mm]|*On les vend à PARİS, en la rue neufue|Noftre
dame, à l'enfeigne fainct Iehan|Baptifte, pres faincte
Geneuiefue des Ar-|dens, par Denys Ianot Libraire & Im-|
primeur.

Colophon: Cy fine L'histoire Catilinaire, composée par
Saluste Hystorien Romain, Nouvellement Imprimée a Paris
par Denys Janot Libraire & Imprimeur, demourant en la
Rue Neufve nostre Dame a L'enseigne Saint Jehan
Baptiste, pres Sainte Geneviefve des Ardens.

Formula: 8^o: A-K⁸ [\$4(-A1)signed] 80 leaves, ff [1]2-77[78-80]
[misnumbering 59 as 79]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: J. ^c
Parmentier (translator) to Jean Ango; A5^R: text begins;
K5^V: colophon; K6^R: table; K8: blank

Typography: 29 lines (B1^R) 89(94) by 59; text in roman, 61mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title, and
in some headings; ii) roman 20mm for 5 lines (typeface 8)
in lines 2-10, 12-16 of title, lines 2-6 of A2^R.

Initials: Set 1: ACDELMNOPQ

Locations: BN: Rés J3050

Note: Cf. Janot's edition of 1536

SERMONES tam de tempore quam de sanctis, inscripti thesaurus novus, Paris, [J. Bignon for] D. Janot, J. Petit, 1539

SERMONES|TAM DE TEMPORE QVAM|de sanctis, incripti Thesaurus
nouus, docti|cuiusdam Theologi acri iudicio sum-|maque a
superuaca-|neis & mendis repurgati:|Iamque denuo ab eodem
etiam ac-|curatius recogniti.|Acceffit & nunc primum Index
re-|rum locupletiffimus.|Pars Hyemalis.|¶Venundantur Parrhifijs
in officina Dionyfij|Janot, in vico nouo virginis Mariae.|
1539. [Variant: ¶Venundantur Parrhifijs in officina Iohannis|
Parui, via ad D. Iacobum, sub Lilio aureo. (Barcelona)]

Formula: 8⁰: 3⁸ a-z & 2a-2r 2s⁴ [\$4(- 12ss34)signed] 340
leaves, ff [8]1-331[332][mis-signing n4 as Niiij, s2 as rij,
v3 as uiij; misnumbering 198 as 168][Variants: 116 as 126,
293 as 263 (Barcelona)]

Contents: 3^{1R}: title; 3^{1V}: "chalcographus Lectori, S.D.";
3^{2R}: latin poem by "Henr. Beb."; 3^{2V}: index; 3^{8V}: blank;
a1^R: text begins; ss3^V: colophon; ss4: blank

Typography: 39 lines (a2^R) 124(131) by 72; text in roman, 64mm
for 20 lines, used throughout, except i) a petit-canon
roman (not typeface 12) in lines 1 and 11 of title and
line 1 of ff5^R; ii) roman (D 3-mm high) here leaded, in
lines 2-10 of title.

Initials: 10 initials from the stock of Jean Bignon

Locations: Moulins: 10975; Barcelona: B24/6/23/4000

AMADIS: Le premier livre de Amadis de Gaule, Paris, D. Janot
fon J. Longis and V. Sertenas, 1540. Edition I A

LE PREMIER LI-|vre de Amadis de Gaule, qui|TRAICTE DE MAINTES
ADVENTV-|res D'armes & D'amours, qu'eurent plufieurs Che-|
ualiers & Dames, tant du royaulme de la grand|Bretaigne, que
d'aultres pays. Traduiet|nouuellement D'efpagnol, en Fran-|
coys par le Seigneur des Effars, Nicolas de Herberay.|
Acuerdo Oluido.|[mark=Renouard 6811|Avec priuilege du Roy.|
1540.|On les vend au Palays en la gallerie par ou on va à
la Chancelerie, en|la boutique de Jehan Longis. [Variants:
line 11: woodcut=Vag 5; line 15:...|la boutique de Vincent
Sertenas. (BN; Beaux-Arts)]

Colophon: Fin du premier livre D'amadis de Gaule, Nouvelle-
ment Imprimé à Paris, le dixiesme jour de Juillet, mil
cinq cens quarante, par Denys Janot Libraire & imprimeur
demourant en la rue neufve nostre dame à l'enseigne
sainct Jehan Baptiste contre sainte Geneviefve des
ardens. Acuerdo Olvido.

Formula: Fol: \tilde{a}^6 A-2B⁶ [\$4(- \tilde{a}^1)signed] 156 leaves, ff[6] I-CL
[D4 signed Dii; misnumbering LXXIII as LXXVII, XCVIII as
XCII, CXXVIII as CXXXVIII, CXXXII as CXXXI; misprinting
CXXXI as CXXXi]

Contents: \tilde{a}^1 ^R: title; \tilde{a}^1 ^V: privilege: letters patent to
Herberay, dated 2 July 1540; \tilde{a}^2 ^R: "aulx lecteurs" by
Michel Le Clerc; "aux seigneur des Essars" by Mellin de
Saint Gelais; "aulx lecteurs" by Antoine Macault; \tilde{a}^3 ^R:
Prologue du translateur: dedication to Charles, duc
d'Orléans; \tilde{a}^4 ^R: Prologue de l'auteur espagnol; \tilde{a}^6 ^R:
table; A1^R: text begins; BB6^V: colophon

Typography: 42 lines (G6^R) 239(255) by 139; text in roman,
115mm for 20 lines (typeface 18) used throughout except
petit canon roman (typeface 12) in lines 1,2,10,12 of title
and in some headings

Initials: Set 1: CDEGLNQS; D (init 9); T (init 17);
P (init 18)

Woodcuts: (all cuts in this edition are flanked by sidepieces 1)

A1 ^R :Vag1	G1 ^V :Vag6	P1 ^V :Vag9
A4 ^R :Vag2	H4 ^R :Vag3	Q1 ^V :Vag12
D1 ^R :Vag3	I3 ^R :Vag8	V3 ^R :Vag13
E1 ^V :Vag4	M3 ^R :Vag9	V6 ^V : Vag13A
F4 ^V :Vag5	N2 ^R :Vag10	

Locations: BN: Vélins 625; Beaux-Arts: Masson 354 (some sheets
from Edition I*A); Le Mans: BL 3432; Munich: Po hisp 4a
(lacks ã1)

AMADIS: Le premier livre de Amadis de Gaule, Paris, D. Janot, "1540". Edition IB

LE PREMIER LI-|ure de Amadis de Gaule, qui|TRAICTE DE MAINTES.
ADVENTV-|res d'Armes & d'Amours, qu'eurent plufieurs Che-|
ualiers & Dames, tant du royaulme de la grand|Bretaigne, que
d'aultres pays: Traduict|nouuellement d'Espagnol en Fran-|
coys par le Seigneur des Effars|Nicolas de Herberay.|Acuerdo
Oluido|[mark=Renouard 480; mottoes set vertically in italic,
roman caps, left: Patere aut abstinence. ; right: Nul ne f'y
frotte.]|Auec priuilege du Roy.|1540.|Nouuellement imprimé à
Paris par Denys Janot libraire & impri-|meur, demourant en
la rue Neufue noftre Dame, à L'enfeigne Sainct|Iehan Baptifte,
contre Sainte Geneuiefue des Ardens.

Colophon: Fin du premier livre d'Amadis de Gaule, Nouuellement
Imprimé à Paris, par Denys Janot Libraire & Imprimeur,
demourant en la rue neufue noftre Dame à l'enseigne saint
Jehan Baptiste contre sainte Geneviefve des ardens.
Acuerdo Olvido.

Formula: Fol: ã⁶A-2B⁶ [\$4(-ã¹)signed] 156 leaves, ff [6]
I-CL [misnumbering VI as V, LXXVII as LXXIII, XCVIII as
XCII, CXXII as CXXI]

Contents: ã^{1R}: title; ã^{1V}: privilege: letters patent to
Herberay, dated 2 July 1540; ã^{2R}: "aulx lecteurs" by
Michel Le Clerc; ã^{2V}: "au seigneur des Essars" by Mellin
de Saint Gelay; "aux lecteurs" by Antoine Macault;
ã^{3R}: Prologue du translateur: dedication to Charles, duc
d'Orléans; ã^{4R}: Prologue de lauteur Espagnol; ã^{5V}:
table; A1^R: text begins; BB6^V: colophon

Typography: 42 lines (G6^R) 241(254) by 136; text in roman,
115mm for 20 lines (typeface 18) used throughout except
petit-canon roman (typeface 12) in lines 1-2,10,12 of title
and in some headings

Initials: Set 1: CDEGNQ; T (init 17); P (init 18)

Woodcuts and frames:

A1 ^R :Vag1 sp1	I3 ^V :Vag8 sp1
A4 ^R :Vag2 sp4 hp9 tp9	M3 ^R :Vag9 sp1
D1 ^R :Vag3 sp1	N2 ^R :Vag10 sp1
E1 ^V :Vag4 sp3	P1 ^V :Vag9 sp1
F4 ^V :Vag5 sp4	Q1 ^R :Vag12 sp1
G1 ^V :Vag6 sp3	V3 ^R :Vag13 sp1
H4 ^R :Vag3 sp4	V6 ^V :Vag14 sp4

Locations: London, BM: 12403.h.14(1); Munich: Po hisp 4
(gathering F from edition 1A)

BARTHELEMY DE GLANVILLE: Le proprietaire des choses, Paris,
N. Couteau for D. Janot, A. Girault, J. Longis, 1540
(achevé 7 January)

[in black and red][in a compartment=Renouard 384](textura)
~~22~~Le Proprie=(bastard)taire des choses, trefvtille &
 proffita=ble aux corps humains avec aucunes additions
 nouvellement adioustees. ¶ Cestaffauoir, les vertus &
proprietes des eaues/artificielles et des herbes. ¶ Les
 natiuitez des hōmes et des femmes felon/les douze signes,
 et plufieurs receptes contre au=cunes maladies. ¶ Jtem vng
 remede trefvtille cōtre fieure pefti=lencieufe et autre
 maniere depydimie, approuue/par plufieurs docteurs en
 medecine. ¶ Mil.D.xxxix. ¶ ~~22~~On les vend a Paris en la rue
 neufue no=ltre dame a lenfeigne fainct Jehan baptifte.
 [Variants: ~~22~~On les vend a Paris en la rue fainct Jac=ques
 a lenfeigne du Pellican. (London, BM; Yale); ~~22~~On les vend
 a Paris au palais en la galle=rie par ou on va en la
 chancellerie, par Jehan lon/gis. (Harvard)]

Colophon: ...Nouvellement Imprime a paris par Nicolas couteau.
 Lan de grace mil cinq cens .xxxix. avant pasques le
 .vii. de Janvier.

Formula: Fol^{1*} $\tilde{a}^6 a-x^6 A-P^6 Q^8$ [\$4(-\tilde{a}11mox4+Q5)\$signed] 230 leaves,
 un-numbered [Q1 signed QQ]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: prologue; $\tilde{a}1^{Va}$: "prologue du
 translateur" (Jean Corbichon); $\tilde{a}2^{Va}$: "prologue de lacteur";
 $\tilde{a}3^{Ra}$: table; $a1^R$: text begins; $P5^{Rb}$: "vertus et proprietes
 des eaues artificielles"; $Q4^{Rb}$: "les nativitez des hommes
 et des femmes selon les douze signes"; $Q6^{Ra}$: "aucunes
 receptes tresutiles"; $Q6^{Va}$: "remede contre fievre pesti-
 lencieuse"; $Q8^{Vb}$: colophon

Typography: 2 cols (3 cols in table); 61 lines (a2^R); 253(264) by 151 (measure=73mm); text in bastard gothic, 83mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title, line 1 of ã1^{Va} and ã2^{Va}; ii) bastard gothic, 49mm for 10 lines, in lines 2-15 of title, lines 1-9 of ã1^V and in head-title on a1^R.

Initials: many initials, some apparently borrowed by Couteau

Woodcuts: 22 gothic cuts

Locations: Ste Gen: S fol 24 Rés; Harvard: 25228.104.10F*;
 London, BM: 441.h.6 (xerox of title only examined);
 Yale: Medical Library

BRUNFELS, Otto: Precationes biblicae, Paris, D. Janot for
G. Du Pré, 1540

[in black and red]Precationes|Biblicae Sanctorum Pa-|trum,
Illuftriumque|virorum, & mu-|lierum vtriuf-|que tefta-|menti.|
PARISIIS.|1540.|Apud Galeotum a prato & Dioni-|fium Ianotium.

Colophon: Parisiis, Excudebat Dionisius Janotius, suis &
Galeoti a prato expensis.

Formula: 16^o in 8's: a-b⁸c-v⁸ [\$4(-a1+V5)signed] 160 leaves,
ff [19]1-134[135-141][a3 signed aii; V5 signed V5; mis-
numbering 71 as 91, 79 as 89; misprinting 2 as z, 62 as 6z]

Contents: a1^R: title; a1^V: blank; a2^R: index; a2^V: calendar;
b7^V: "tabula literarum dominicalium"; b8^R: "aureus numerus";
C1^V: preface; C4^R: text begins; V1^V: blank; V2^R: index;
V8^V: colophon

Typography: 26 lines (C3^R) 83(91) by 51; text in roman, 64mm
for 20 lines (typeface 17) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and in
most headings; ii) roman, 29mm for 5 lines (typeface 18)
in lines 2-7, 9 of title; iii) roman, 41mm for 10 lines
(typeface 8) in lines 10-11 of title and on a2^R-b8^V.

Initials: Set 1: BCEGPRS; C (init 1)

Locations: BN: Rés B 5273; Ste Gen: ?lost

CICERON: Partitiones oratoriae, Paris, [?D. Janot for] M. de la Porte, 1540 (see note)

[in a compartment=Renouard 484] MARCI TVLLII CICERO-
 PARTITIONES ORATORIAE. PARISIIS Apud Mauricium de porta.
 M.D.XL.

Formula: 8^o: a-d⁸ [\$4(-a1)signed] 32 leaves, ff [1]2-31[32]

Contents: a1^R: title; a1^V: blank; a2^R: text begins; d7^R:
 "finis"; d7^V-d8^V: blank

Typography: 27 lines (a4^R) 123(134) by 71; text in roman,
 92mm for 20 lines, used throughout except roman caps
 (I 6mm high) in line 1 of title.

Initials: 1 initial S.

Locations: Chaumont: 5545.8D²2.(d)

Note: The only evidence to link this edition with Janot
 is the use of the compartment (Renouard 484) on the
 title. Cf Salel, Oeuvres, s.d., below

CLICHTOVE, Josse: De doctrina moriendi opusculum, Paris,
J. Bignon for D. Janot, J. André, G. Corrozet and C. L'Angelier,
1540 (achevé 7 March) ;

See no.95

CORROZET, Gilles: Le catalogue des antiques erections, Paris,
D. Janot, 1540

"Le Catalogue des antiques erections des villes et cites
assises es troys Gaules. - Paris, Denis Janot, 1540."

Formula: 8^o - Bouchereaux

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Bouchereaux, Recherches bibliographiques sur
Gilles Corrozet, no.11, from which all the details given
above are drawn.

CORROZET, Gilles: Hecatographie, Paris, D. Janot, 1540
(achevé 22 June)

[in a compartment=Renouard 483]Hecat-|GRAPHIE.|C'est à
dire les descriptions de cent|figures & hyftoires, contenant|
plufieurs Appophtegmes Pro|uerbes, Sētēces & dictz|tant des
Anciens que|des modernes.|On les vend à Paris, par Denys
Janot Li-|braire & Imprimeur, demourant en la Rue|Neufue
nostre Dame, à l'enfeigne Saint Iehā|Baptifte contre Sainte
Geneuiefue des Ar-|dens.1540.

Colophon: Fin de Hecatographie contenant cent Emblemes,
Nouvellement imprimé à Paris, le vingt deux jour de Juing,
par denys Janot libraire, demourant à Paris en la Rue
neufve Nostre dame à L'enseigne Saint Jehan Baptiste
contre Sainte Geueviefue des Ardens.

Formula: 8^o: A⁴B-N⁸O⁴ [\$4(-A1)signed] 104 leaves, un-numbered
[K signed K]

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3
years, dated 25 May 1540; A2^V: "aux bons espritz & amateurs
des lettres" by Corrozet; A4^R: "huictain"; A4^V: emblems
begin; O4^V: colophon.

Typography: no fixed number of lines per page; most versos set
in frames (see below); measure on rectos 69mm approx.;
text in roman, 81mm for 20 lines (typeface 8) used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman, 13mm for 4 lines (typeface 17) in
lines 9-13 of title and in titles of mottoes above wood-
cuts; iii) roman caps (typeface 18) in line 2 of title.

Initials: Set 1: CDEFGHILMOPQSV; Set 2: Q²; C (init 1);
S (init 2)

Frames:

A4^V: sp2 hp1 tp1
 B-N1^V) sp3 hp2 tp2
 B-N2^V)
 B-N3^V) sp4 hp3 tp3
 B-N4^V)
 B-N5^V) sp1 hp4 tp4
 B-N6^V)

B-N7^V) sp2 hp1 tp1
 B-N8^V)
 O1^V) sp4 hp3 tp3
 O2^V)
 O3^V sp2 hp1 tp1

Woodcuts:

A4 ^V :C37	D4 ^V :C54	F8 ^V :C69	I4 ^V :C83	L8 ^V :C99
B1 ^V :C38	D5 ^V :C55	G1 ^V :C70	I5 ^V :C84	M1 ^V :C100
B2 ^V :C39	D6 ^V :C56	G2 ^V :C71	I6 ^V :C85	M2 ^V :C101
B3 ^V :C40	D7 ^V :C57	G3 ^V :C72	I7 ^V :C86	M3 ^V :C102
B4 ^V :C41	D8 ^V :M17	G4 ^V :H38	I8 ^V :O30	M4 ^V :C103
B5 ^V :C42	E1 ^V :C58	G5 ^V :Pe37	K1 ^V :C87	M5 ^V :C104
B6 ^V :C43	E2 ^V :C59	G6 ^V :C73	K2 ^V :C88	M6 ^V :C105
B7 ^V :Pe36	E3 ^V :C60	G7 ^V :C74	K3 ^V :C89	M7 ^V :C106
B8 ^V :H4	E4 ^V :H21	G8 ^V :C75	K4 ^V :O39	M8 ^V :C107
C1 ^V :C44	E5 ^V :C61	H1 ^V :H10	K5 ^V :O53	N1 ^V :C108
C2 ^V :C45	E6 ^V :O4	H2 ^V :O52	K6 ^V :Pe39	N2 ^V :C109
C3 ^V :C46	E7 ^V :C62	H3 ^V :O58	K7 ^V :C90	N3 ^V :C110
C4 ^V :C47	E8 ^V :C63	H4 ^V :C76	K8 ^V :C91	N4 ^V :C111
C5 ^V :C48	F1 ^V :C64	H5 ^V :M20	L1 ^V :C92	N5 ^V :C112
C6 ^V :C49	F2 ^V :C65	H6 ^V :C77	L2 ^V :C93	N6 ^V :C113
C7 ^V :C50	F3 ^V :C66	H7 ^V :C78	L3 ^V :C94	N7 ^V :C114
C8 ^V :H36	F4 ^V :D16	H8 ^V :C79	L4 ^V :C95	N8 ^V :C115
D1 ^V :C51	F5 ^V :C67	I1 ^V :C80	L5 ^V :C96	O1 ^V :C116
D2 ^V :C52	F6 ^V :C68	I2 ^V :C81	L6 ^V :C97	O2 ^V :C117
D3 ^V :C53	F7 ^V :M18	I3 ^V :C82	L7 ^V :C98	O3 ^V :C118

Locations: BN: Rés Z2598; Beaux Arts: Masson 276 (Beaux Arts A); Beaux Arts: Masson 277 (lacks C8G2H2K26L1N278; Beaux Arts B); Ste Gen: Y 8°1133 Inv2562 Rés (lacks N23); Besançon: 246771 (lacks L2.7); Bordeaux: B5252; Chantilly: Delisle 544.

CRENNE, Hélisenne de: Le songe de Madame Helisenne, Paris
D. Janot, 1540

[in a frame: sp 7 hp 7 tp 7]Le Sõge de mada|ME HELISENNE
COMPO|SE PAR LADICTE DAME, LA CÕ-|fideratiõ duquel, est apte
à infitiguer tou|tes perfonnes a f'alliener de vice, &|
f'approcher de vertu.|De Crenne.|Auec priuilege.|1540.|On
les vend à Paris, en la rue neufue Noftre dame, à l'enfeigne|
fainct Iehan Baptifte, par Denys Ianot Libraire & Imprimeur.

Formula: 8^o: A-K⁸ [\$4(-A1)signed] 80 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: privilege granted to
Janot for 2 years, dated 18 October 1539; A3^R: text begins;
K8^V: "Fin"

Typography: 22 lines (D1^R) 127(131) by 73; text in roman,
115mm for 20 lines (typeface 18), used throughout except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) roman, 3+mm for 1 line (?typeface 17) in lines 10-11
of title.

Initials: Set 1: CEILNOPS; C (init 1)

Woodcuts:

A3 ^R :Cu5	B4 ^V :C79	D2 ^V :P3	E7 ^V :H21	G2 ^V :O31
A5 ^R :Vag343	B6 ^R :H31	D7 ^R :H10	F1 ^V :H41	G4 ^R :H40
A7 ^R :H33	C1 ^V :C49	D7 ^V :O43	F3 ^V :P4	G5 ^R :O34
A8 ^R :H9	C2 ^V :P18	E1 ^R :P5	F4 ^V :H4	H2 ^V :C5
B1 ^R :O48	C6 ^R :O41	E3 ^R :P8	F7 ^V :G16	I6 ^R :C2

Locations: Arsenal: 8^oBL19349 (lacks C678 and all from I5);
Beaux Arts: Masson 275

Note: Cf. 'Janot's edition of 1541.

CRESCENZI, Pietro de': Le bon mesnaiger, Paris, E. Caveiller
for D. Janot, C. L'Angelier, P. Sergent and V. Sertenas,
1540 (achevé 16 April) (see note)

[in black and red](textura) ~~28~~ Le Bon Mesnaiger. |(bastard)
~~28~~ Au present volume des proffitz Châpêtres & Ruraulx est
traicte | du labour des Châps, Vignes, Jardins, Arbres de tous
especes. | De leur nature & bonte, de la nature & vertu des
herbes, de la | maniere de nourrir toutes bestes, volailles
et oyseaulx de | proye: Pareillement la maniere de prendre
toutes | bestes faulxages, poiffons et oyseaulx: Oeuure | moult
vtile et profitable. Ledit liure compile | par Pierre des
Crefcens iadis bourgeois | de Boulongne la graffe, Nouuellement |
corrige, veu & amende sur les vieilz {originaulx au par avant}
imprimez. | ~~28~~ | ~~28~~ Audit liure est adioute oultre les precedentes
impreffions: | la maniere de Enter, Planter et nourrir tous
arbres, | felon le iugement de maistre Gorgole de corne. | M.D.xl. |
~~28~~ On les vend a Paris en la rue neufue nostre Dame a | lenfeigne
sainct Jehan baptifte, pres saincte Geneuiefue | des ardens,
par Denys Janot. [Variants: delete lines 19-20 (Mazarine;
Bordeaux); ~~28~~ On les vend a Paris en la grand falle du palais
au | premier pillier deuant la chappelle de Messieurs les |
presidens, par Charles Langellier. (Sorbonne B; London, BM);
~~28~~ On les vend a Paris en la rue neufue nostre dame | a lenfeigne
de sainct Nicolas. (BN); ~~28~~ On les vend a Paris en la grand
falle du palais en la | gallerie par ou on va a la chancellerie,
en la boutique de | Vincent fertenas. Et en la rue neufue nostre
dame a len= | feigne de la corne de cerf. (Sorbonne A)]

Colophon: Le present livre fut acheve de imprimer a Paris,
par Estienne caveiller le .xvi^e. jour Dapvril Mil cinq
cens .xl.

Formula: Fol: $\tilde{a}^6 A-X^6 2A-2H^6$ [$\$4(-\tilde{a}1F4)$ signed] 180 leaves,
ff [6]i-Clxxiiii [K2-4 signed Lr ii, Lr iii, Lr iiii; mis-
numbering ix as Cix, xxv as xx, xliii as xxxix, xlv as
xlvi, Cliii as Cliiii, Clxx as Clxxi]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: prologue; $\tilde{a}2^{Ra}$: contents; $\tilde{a}2^{Va}$:
table; $A1^R$: text begins; GG1^{Rb}: "de la maniere de enter,
planter et nourrir arbres" by Gorgole de Corne; HH6^{Rb}:
colophon; HH6^V: blank

Typography: 2 cols; 44 lines ($A2^R$) 215(225) by 149 (measure=
71mm); text in bastard gothic, 98mm for 20 lines, used
throughout, except textura (f 9mm high) in line 1 of title
and in some headings

Initials: 67 initials

Woodcuts: 4 gothic cuts

Locations: BN: Rés S366; Mazarine: 3908 Rés; Sorbonne:
Rés XVIe 657 (Sorbonne A); Sorbonne: Rés XVIe 658 (Sorbonne
B); Bordeaux: S 620 Rés (lacks T6); Brussels: II 43470
(lacks P2.5 replaced by a second P3.4); London, BM:
1146.k.13 (not seen)

Note: It is possible that this book was published in 1541 n.s.,
since Easter 1541 fell on 17 April. However it seems
unlikely that a printer would date a book finished the day
before Easter in the old style.

DUPONT, Gratien: Controverses des sexes masculin et foemenin,
Paris, D. Janot, 1540

Cōtrouerfes|Des sexes Masculin|& Foemenin.|[woodcut]|~~se~~Imprime
a Paris par Denys Janot libraire &|imprimeur, demourant en
la rue neufue nostre|Dame a Lenfeigne fainct Iehan baptifte,
contre|faincte Geneuiefue des Ardens.|1540.

Formula: 16⁰ in 8's: A-E⁸ 2A-2T⁸ 2V⁴ 3A-3L⁸ [\$4(-A1AA1AAA1VV4)
signed] 284 leaves, ff [1]2-40 ²[1]2-72 75-82 81-156
³[1]2-88 [mis-signing FF3 as FFii, KK1,2 as kki, kkii,
KK3,4 as Kkiii, Kkiiii, NN3 as Niii, OO4 as OGiiii, PP4
as PP; DDE1,3 signed DDD, DDDiii, KKK1,3 signed KKK,
KKKiii; misnumbering 20 as 22, ²46 as 49, ²66 as 56, ²77
as 73, ²81 (first) as 77, ²135 as 115, ³20 as 22]

Contents: A1^R: title; A1^V: "rondeau au lecteur" by François
Chevalier; A2^R: "l'auteur aux lecteurs"; A3^R: "l'auteur
a toutes honnestes femmes", followed by text; AA1^R: title:
Book II; AA1^V: prologue; AA2^R: text begins: Book II;
AAA1^R: title: Book III; AAA1^V: prologue; AAA2^R: text
begins: Book III; KKK2^V: index of names; KKK5^R: "Requeste
du sexe masculin"; LLL8^V: blank.

Typography: 28 lines (A4^R) 89(96) by 56; text in roman, 64mm
for 20 lines (typeface 17) used throughout except i)
petit-canon roman (typeface 12) in line 1 of titles and
line 1 of KKK5^R; ii) roman, 57mm for 10 lines (typeface 18)
in lines 2-3 of titles and lines 2-13 of KKK5^R

Initials: Set 1: BCDFGHILMNPQRSV; C (init 1)

Woodcuts:

A1 ^R :Cu12	B3 ^R :P18	C7 ^V :D9	AA1 ^R :H33	BB2 ^V :D8
A2 ^R :C2	B5 ^R :M9	D2 ^V :D3	AA1 ^V :O1	BB5 ^R :D10
A5 ^R :D1	C2 ^R :C3	D4 ^V :C5	AA2 ^V :D5	BB7 ^V :D28
A6 ^V :Cu17	C3 ^R :D2	D5 ^V :D27	AA3 ^V :D6	CC1 ^R :H41
B1 ^R :P5	C5 ^R :P3	D7 ^V :Cu8	BB1 ^V :D7	CC1 ^V :Cu6

Woodcuts: cont.

CC3 ^R :D12	FF8 ^V :P17	II3 ^V :D17	NN4 ^V :Cu3	VV2 ^V :P15
CC6 ^R :H14	GG1 ^R :H39	KK5 ^V :D18	OO7 ^V :H38	AAA3 ^V :H27
CC7 ^R :Cu7	GG3 ^R :P10	LL1 ^R :D19	PP1 ^R :D21	AAA4 ^V :D24
DD2 ^R :C6	GG6 ^V :D14	LL2 ^R :P14	PP2 ^V :D22	BBB1 ^V :D25
EE4 ^V :P1	HH1 ^R :H26	LL6 ^R :D29	PP5 ^R :H7	B3B5 ^R :H15
EE6 ^R :P13	HH2 ^R :P6	MM4 ^R :Cu5	QQ3 ^V :H37	CCC2 ^R :H11
FF4 ^V :D13	HH6 ^V :D15	NN1 ^V :O48	RR1 ^V :M3	CCC8 ^R :H31
FF5 ^V :P7	HH7 ^V :D16	NN2 ^R :D20	TT2 ^R :D23	GGC6 ^R :D26
FF7 ^R :H9				

[Variant: VV2^V:P18 (Arsenal, BM, Pierpoint Morgan)]

Locations: Arsenal: 8^oBL 8752; Geneva: Hf 324; London, BM: 1073.a.3; New York, Pierpoint Morgan Library: Heinemann 180.

quare corpus consumitur tandem, & putrefactionem ac lepram inducit. Abstinentia mediocris non solum valet ad vitia reprimenda, verum etiam summa quædam medicina est ad sanitatem conservandam, & infirmitatem curandam. Qui sanitatem vult custodire non solum excedat in cibo potuque, sed pensata ætate complexionem, à contrariis nociuisque abtineat. Qui corporali exercitio non utuntur, pro sanitate seruanda, sufficit semel in die cibum sumere: talibus enim nocet cœna, nam crudum apponitur supra indigestum: unde egritudines pessimæ generantur, & vita hominis abbreviatur. Ieiunium moderatum, humores consumit, corpus pulchrum reddit, coloratum atque habile: nam ex superfluitatibus, corpus decoloratur, deturpatur, senescit, & grauatur.

DE AERE. Cap. XIII.

Aluberrimus aer, qui ad vnguem purus est: e diuerso, qui latrina expurgante inficitur, pestilens est: neque etiam is qui nebulosus est, frugum videri potest. Aer bonus eligendus est qui à stagnorum palustriumque locorum vaporibus non turbatur, aut à cauerna pituitosum aerem expirante. Reprobatur etiam qui nebulosus, & qui vndique montibus occluditur: sed qui amœnos ambit colles, sublimiaque loca statu carentia, salubritate sua ad tabidos pectoris & capitis dolores confert. Aer purus, qui in plana regione est, conuenit his, qui debilitate cordis corripuntur, ac senibus. Ventus, si fuerit maritimus, hydropicis distillatione frigidam patientibus, nervorumque affectibus, & prostratis appetendi viribus non conuenit. Ventus qui lapidosas ambit regiones, hyeme ob frigus congelat, ætate ob calorem suffocat: vituperatur etiam qui ex me-

Aer salubris,

Aer pestilens.

Aer nebulosus.

Aer purus

Aer maritimus.

GROSPRE, Robert: Regimen sanitatis, Tractatus de peste,
Paris, D. Janot for A. & C. L'angelier, 1540 (see note)

Regimẽ fa|NITATIS ROBERTII|Geopretii atrebatis, non fo-|lum
medicis, verum etiam|omnibus ftudiofis per|neceffarium &|
vtile.|Eiufdem tractatus de Pefte.|PARISIIS.|Apud Dionifium
Ianotium.|1540. [Variant: Apud Arnoldum & Carolum An-|
geliers Fratres. (Washington, Congress)]

Formula: 16^o in 8's: A-E⁸ [\$4(-A1)signed] 40 leaves, ff [1]
2-39[40][misnumbering 15 as 35; misprinting 2 as z]

Contents: A1^R: title; A1^V: "ad lectorem" by Grospré; latin
distich by George Cassender; A2^R: dedication to Henry VIII
of England; A3^R: index; A4^R: text begins; E2^V: "tractatus
de peste"; E5^V: "nobilium medicorum epitaphia" by Robanus
Hessus; E8: blank

Typography: 26 lines (E4^R) 83(91) by 43(56); text in roman,
64mm for 20 lines (typeface 17) used throughout, except
petit-canon roman (typeface 12) in line 1 of title and
in some headings

Initials: Set 1: EHPS; C (init 1)

Locations: Cambridge, University Library: Adams 8.54.2 (lacks
gathering E); Glasgow: BC3-i.1; London, BM: 546.a.6(3)
(lacks E8); Minneapolis: Z613.G911.1540 (incomplete
xerox only examined); Washington, Congress: RA.775.G85.1540
(Bitting collection)

Note: the close similarity of this edition with Grospré's
de urinis printed by Janot in 1541, q.v., might indicate
that it was printed in 1541 before Easter.

Iustin vray hy
STORIOGRAPHE,
Sur les hystoires de T R O G E
P O M P E E: Contenāt.xliiii.
liures, traduitz de Latin
en Francoys, & nou-
uellement impri-
mez à Paris.

Auec priuilege du Roy.

Mil cinq cens xl.

se On les vend à Paris en la grand Salle du Palais au
premier & second pillier deuant la Chapelle, par Ar-
nould & Charles les Angeliers.

JUSTIN: Sur les hystoires de Troie Pompee, Paris, D. Janot for
A. and C. Langelier, 1540

Justin vray hy|STORIOGRAPHE,|Sur les hystoires de TROÏE,|
POLYGLOTTE: Contenant .xl.iiiii.|liures, traduitz de Latin|en
Francoys, & nou-|uellement impri-|mez à Paris.|Avec priuilege
du Roy.|il cinq cens xl.|On les vend en la rue neufue
nostre Dame à l'enfei-|gne Saint Jehan Baptiste, contre
Sainte Geneuief-|ue des Ardens, en la boutique de Denys
Janot. [Variant: On les vend à Paris en la grand Salle
au Palais au|premier & second pillier deuant la Chapelle, par
Er-|noult & Charles les Angeliers. (Harvard)]

Colophon: Fin du quarante quatriesme livre de Justin
abbreviateur du grand Troge Pompée sus les hystoires de
tout le monde, nouvellement translaté de Latin en Francoys,
par maistre Cuillaume Michel dict, de Tours. Nouvellement
imprimé à Paris par Denys Janot libraire & imprimeur,
demourant en la Rue neufue nostre Dame à l'enseigne Saint
Jehan Baptiste contre Sainte Genevieve des Ardens.

Formula: 8^o: a-b⁸.a-2H³2I⁴ [4(-a1II34)signed] 268 leaves,
ff [16] 1-136 157-271[272][=252][P2-4 signed pii-piiii;
Y3-4 signed yiii-yiiii; misnumbering 22 as 20, 28 as 18,
72 as 62, 110 as 101, 111 as 103, 136 as 126, 194 as 197,
260 as 280; misprinting 122 as 12z, 132 as 13z, 185 as 18S,
167 as 187][Variants: misnumbering 72 as 64, 185 as 175,
187 as 177 (Montpellier; Munich; Oxford, Bodleian)]

Contents: a1^R: title; a1^V: privilege granted to Charles
Langelier for 5 years, dated 14 November 1537; a2^V:
"preamble"; a8^V: blank; b1^R: table; b8^V: blank; A1^R:
text begins; II3^R: colophon; II3^V-4^R: blank; II4^V: Janot
mark=Renouard 420. [Variant: Langelier mark=Renouard 544]

Typography: 34 lines (D4^R) 103(115) by 60(72); text in
roman, 64mm for 20 lines (typeface 17) used throughout

except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 29mm for 5 lines (typeface 18) in lines 2-10 of title and in sidenotes up to D8^V; iii) roman, 13.5mm for 5 lines (typeface 16) in side-notes from E1^R onwards

Initials: Set 1: ACDEFILMNOPQSVX; Set 3: E; C (init 1);
S (init 2)

Woodcuts:

a2 ^V :B1	B1 ^R :Pe35	C4 ^V :Cu17	I7 ^R :G13	Q2 ^V :H6
A1 ^R :H29	B2 ^R :G20	C6 ^V :O36	L4 ^R :J2	R1 ^V :H19
A1 ^V :DS14	B3 ^V :G7	D1 ^R :O6	L5 ^V :P4	R3 ^R :H12
A2 ^R :Cu19	B5 ^R :J3	D5 ^R :G11	M1 ^R :D9	R4 ^R :G23
A3 ^V :DS17	B6 ^R :G12	D8 ^V :O42	N2 ^V :O1	V3 ^V :G5
A4 ^R :Cu14	B8 ^R :Pe24	E1 ^V :Cu16	N8 ^R :DS16	Y1 ^R :O21
A5 ^R :P6	C1 ^V :DS11	F1 ^V :H23	O4 ^R :O40	Y8 ^V :H27
A6 ^R :G5	C2 ^R :O28	F2 ^V :H28	P1 ^V :D7	BB8 ^V :J3
A7 ^V :H22	C3 ^R :Sag16	G7 ^V :H34	P2 ^V :D20	DD2 ^V :Pe9
A8 ^R :H24	C3 ^V :J1	H1 ^V :H18	P8 ^V :Cu12	FF4 ^V :Cu18

Locations: Montpellier, Bibliothèque municipale: C293 Rés;
Nîmes: lost; Troyes (not seen); Harvard: Typ.515.40.469;
Munich: A.lat.b1194 (gathering S from another edition);
Oxford, Bodleian: Douce I61

Note: Cf. Janot's folio edition of 1538.

LESCAGNE, Tristan de: Le lys treschrestian florissant en la foy chrestiane, Paris, D. Janot, 1540 (after 13 January 1540n.s.)

Le Lys trefchrestian flo|RISSANT EN LA FOY CHRESTIA-|NE,
 COMPOSE PAR VENERABLE ET DISCRE-|te perfonne, Triftan de
 Lafcagne, Official de fainct Iu-|lian du Sault, pres Sens.|
 Non dimittam nec derelinquam te,|Confortare, & esto robustus.
 Iofue. 1. |[woodcut: mottoes set vertically, left: Adauge
 nobis fidem. Matth. 9. ; right: Fides fine operibus mortua
 eft. Iaco. 2.]|Ego fum flos campi, & lilium conuallium.
 Canti. 2. |Auec priuilege. |1540. On les <vend> à Paris, en
 la rue neufve Noftre dame, à l'enfeinge fainct Iehan
 Baptifte, |pres faincte Geneuiefve des Ardens, par Denys
 Ianot, Libraire & Imprimeur.

Formula: 4^o: A-O⁴ [\$3(-A1)signed] 56 leaves, ff [1]2-56

Contents: A1^R: title; A1^V: blank; A2^R: privilege granted to
 Janot for 2 years; dated 13 January 1539 o.s., mentioning
 certification of the Inquisiteur de la foy; A3^R:
dedication: Lescagne to François Ier; A4^R: "exhortation";
 B1^R: text begins; O4^R: "finis"; O4^V: blank

Typography: 30 lines (B2^R) 172(183) by 107(125); text in
 roman, 114mm for 20 lines (typeface 18), used throughout
 except i) petit-canon roman (typeface 12) in lines 1 and
 10 of title and in some headings; ii) roman, 32mm for
10 lines (typeface 17) in lines 12-13 of title and in
 sidenotes.

Initials: Set 3: HPS

Woodcuts:

A1^R: Las 1

Locations: BN: Rés 4^oL³⁵356

Le LIVRE de l'internelle consolation, Paris, D. Janot, 1540

Le liure de|L'INTERNELLE CONSO-|LATION, NOUVELLE-|ment reueu,
& diligem-|ment corrigé.|Confolationes tuæ laetificauerunt|
animam meam.|1540.|~~so~~On les vend à Paris en la rue neufue no-|
fetre Dame, à l'enfeigne fainct Iehan Baptifte|contre faincte
Geneuiefue des Ardens, par|Denys Ianot.

Colophon: Imprimé à Paris, par Denys Janot.

Formula: 16^o in 8's: A-Z⁸ [\$4(-A1D4)signed] 184 leaves, ff [1]
2-175[176-184][misnumbering 51 as 31, 79 as 76, 128 as 118]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; Y8^R:
table; Z6^V: colophon; Z7-8 missing in only copy examined

Typography: 25 lines (A3^R) 80(84) by 53; text in roman, 64mm
for 20 lines (typeface 17) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman, 20+mm for 5 lines (typeface 8) in
lines 6-7 of title and in chapter headings

Initials: Set 1: MNV; S (init 2)

Locations: BN: Rés D16304 (lacks Z7-8)

Note: Cf Janot's editions of 1539 and 1541, with the second
of which this may share some sheets.

MASURIER, François-Martial: Victoriæ liber de cunctis tribulationibus, Paris, D. Janot for G. Du Pré, 1540

Victoriæ li|ber, de cun-|ctis tribula|tionibus.|Quæ
continentur in hoc libello, fe|quens pagella demon|strabit.|
1540.

Colophon: Parisiis In aedibus Galeoti a prato & Dionisii
Janotii. 1540.

Formula: 16^o in 8's: A-K⁸ [\$4(-A1)signed] 80 leaves, ff[1]
2-78[79-80][K2,4 signed kii, kiii; misprinting 23 as z3]

Contents: A1^R: title; A1^V: contents; A2^R: dedication: Masurier
to François Ier, dated 15 December 1530; A3^R: text begins;
K6^R: colophon; K6^V: "exhortatio Hieronimi de patientia &
promptitudine tolerandi adversa"; K7^R: Janot mark=
Renouard 480; K7^V-K8^V: blank.

Typography: 26 lines (C3^R); 83(92) by 48(60); text in roman,
64mm for 20 lines (typeface 17) used throughout, except
petit-canon roman (typeface 12) in lines 1-4 of title and
in some headings.

Initials: Set 1: BCDELMNOQRS; C (init 1)

Locations: BN: Rés B5273; Ste Gen (?lost); Cambridge,
Emmanuel College: 329.8.87².

MOLINET, Jean: Les faictz & dictz, Paris, for D. Janot and A. L'Angelier, M. de la Porte, A. Lotrian, J. Petit and F. Regnault, 1540.

~~28~~ Les faictz & | DICTZ DE FEV DE BON= | NE MEMOIRE MAISTRE IEHAN |
Molinet contenans plufieurs beaulx | traictez, oraifons &
champs roy= | aulx comme lon pourra facil= | lement trouuer par
la table | qui fenfuyt Nouuelle= | ment Imprimez | a Paris | M.D.XL. |
¶ On les vend a Paris en la rue faint | Jacques a lenfeigne de
lelephant. [See note for details of variant imprints.]

Formula: 8^o: *⁴a-L⁸M⁴ [\$4(-*1*M4)signed] 280 leaves, ff [4]
1-31[32]33-98[99]100-276 [d2 signed cii; k signed in
gothic; p4 signed piii; x3 signed xiiii; B2 signed Aii;
mis-numbering 46 as 48, 48 as 46, 54 as 56, 60 as 56, 98
as 89, 158 as 148, 165 as 161, 219 as 229, 227 as 127,
246 as 240, 255 as 245; misprinting 30 as 03] [Variants:
6 un-numbered (London, BM); 41 as 4 (London, BM); 41
un-numbered (Arsenal); 208 as 108 (BN; Arsenal); 219 as
129 (BN; Arsenal)]

Contents: *1^R: title; *1^V: blank; *2^R: table; a1^R: text begins;
M4^R: colophon; M4^V: blank [Variant: Lotrian mark=Renouard
485 (BN)]

Typography: 29 lines (f2^R) 114 (125) by 62; text in roman,
82mm for 20 lines, used throughout except for a petit-
canon roman in line 1 of title.

Initials: 54 initials

Locations: BN: Rés Ye1340; Arsenal: 8^oBL 8754 Rés; Bibliothèque
de l'institut: 8^oQ 237A (not seen); Chantilly: Delisle
1259 (not seen); London, BM: 240.c.11; Vienna (not seen);
Yale (not seen)

Note: no copy of the Janot state has been located: it is men-
tioned, for example, in La Roche Lacarelle Sale catalogue

Note: (cont.) of 1888 (pp.55-56, no. 150). The imprints of the various copies located are as follows: BN: Alain Lotrian; Chantilly, London, BM, Vienna: François Regnault (or his widow); Bibliothèque de l'Institut: Arnoul L'Angelier; Yale: Maurice de la Porte; Arsenal: Jean Petit.

SCOTT, Michael: La phisionomie, Paris, D. Janot for J. Longis and V. Sertenas, 1540 (achevé 8 October)

La phifiono-|MIE DE MAISTRE MI-|CHEL LESCOT, COMPILEE|par
luy, & depuis traduite de|latin en vulgaire Francoys|par
maiftre Nicole Vol-|Kyr de Serouille, fe-|cretaire du Duc
de Lorraine.|Auec priuilege|1540.|On les vend à Paris en la
rue neufue no-|ftre dame à l'enfeigne fainct Iehan Bapti-|
fte, contre faincte Geneuiefue des ardens,|par Denis Ianot.
[Variant: On les vend au Palays en la gallerie par ou|on va
à la Chancellerie, en la boutique de|Iehan Longis. (Ste Gen)]

Formula: 8^o: A-P⁸ [\$4(-A14)signed] 120 leaves, ff [1-2]
3-8² 1-56 59-114[=112][K signed K; misnumbering 22 as 12,
31 as 21, 61 as 57, 63 as 59, 65 as 61]

Contents: A1^R: title; A1^V: privilege: granted to Volkyr for
2 years, dated 20 October 1539; achevé: dated 8 October
1540; A2^R: dedication: Volkyr to Antoine, duc de Calabre,
dated 15 December 1539; A5^R: table; B1^R: text begins;
P8^R: colophon; P8^V: Janot mark=Renouard 480 [Variant:
Longis mark=Renouard 681 (Ste Gen)]

Typography: 23 lines (B2^R) 93(103) by 60; text in roman, 81mm
for 20 lines (typeface 8) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman, 64mm for 20 lines (typeface 17) in
privilege and dedication.

Initials: Set 1: DILMNOPSV; C (init 1); S (init 2)

Locations: Ste Gen: V 8^o758 Rés; Grenoble (not seen);
Glasgow: A1-d.28.

Note: A copy, ostensibly of this edition, bearing Sertenas'
imprint, is mentioned in the Maggs catalogue, Série
française, 9, p.62, no.302.

TOSSIGNANO, Pietro da: Tractatus de regimine sanitatis, Paris, D. Janot for A. & C. L'Angelier, 1540

Tractatus|DE REGIMINE SANI-|tatis, editus per infignem vi-|
rum dominum P. de Tuxiga|no medicinae monarcham,|doctorem
Bononiae, re|rum experientia cla|riffimum.|PARISIIS.|Apud
Dionifium Ianotium.|1540. [Variant: Apud Arnoldum & Carolum
Lan-|geliers Fratres. (Glasgow, UCLA)]

Formula: 16^o in 8's: F⁸ [F234 signed] 8 leaves, un-numbered
[F3 signed Aiii]

Contents: F1^R: title; F1^V: blank; F2^R: text begins; F8^R:
"finis"; F8^V: blank

Typography: 26 lines (F4^R) 82(91) by 43; text in roman, 63mm
for 20 lines (typeface 17) used throughout, except petit-
canon roman (typeface 12) in line 1 of title.

Locations: Glasgow: BC3-i.1; London, BM: 546.a.6(2);
UCLA, Biomedical Library

Note: The use of the signature F in this single gathering
work suggests that it was printed as the second half
of the third sheet of Grospré's Regimen sanitatis of
1540, q.v. N.B. the note on dating made there.

AMADIS: Le second livre de Amadis de Gaule, Paris, D. Janot
for V. Sertenas, 1541. Edition IIA

LE SECOND LI-|ure de Amadis de Gaule, |TRADVICT NOUVUELLEMENT|
D'espagnol en Francoys par le Seigneur des|Effars, Nicolas
de Herberay. |Acuerdo Oluido. | [woodcut] |Auec priuilege du Roy. |
1541. |On les vend au Palays en la gallerie par ou on va à
la Chancelerie, en|la boutique de Vincent Sertenas.

Colophon: Fin du second livre d'Amadis de Gaule: traduit par
le Seigneur des Essars. Et nouvellement imprimé à Paris
par Denys Janot Libraire & Imprimeur, demourant en la rue
neufve nostre dame: à l'enseigne saint Jehan Baptiste,
pres sainte Geneviefve des Ardens. Acuerdo olvido.

Formula: Fol: $\tilde{a}^4 A - Q^6$ [$\$4(-\tilde{a}14I4)$ signed] 100 leaves, ff [4]
I-XCVI [misnumbering XXXII as XXXI, LIX as LV, LX as
LXVI, LXX as LXXVII, LXXXIIII as LXXVIII, XCIII as XCII;
misprinting XLVIII as xlviii]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: "au roy" by Herberay; $\tilde{a}2^R$: "au
lecteur, sonnet", by Herberay; $\tilde{a}2^V$: privilege: letters
patent to Herberay, for 6 years, dated 2 July 1540;
 $\tilde{a}3^R$: table; $\tilde{a}4^V$: blank; $A1^R$: text begins; $Q6^R$: colophon;
 $Q6^V$: blank

Typography: 42 lines ($A2^R$) 240(255) by 135; text in roman,
114mm for 20 lines (typeface 18) used throughout, except
petit-canon roman (typeface 12) in lines 1-2,6,8 of title
and in some headings.

Initials: Set 1: BCDEGLOV

Woodcuts:

$\tilde{a}1^R$: Vag28	$C2^R$: Vag9 sp1
$A1^R$: Vag27 sp1 hp10 tp10	$C4^R$: Vag31 sp1 hp11 tp11
$A3^V$: Vag28 sp2,3,4 hp11 tp11	$E2^V$: Vag29 sp2,3,4 hp11 tp11
$B5^R$: Vag29 sp2,3,4 hp10 tp10	$F1^R$: Vag28 sp2,3,4 hp11 tp11

Woodcuts:(cont.)

G3 ^V :Vag34 sp1 tp12 hp12	O1 ^V :Vag9 sp1
H1 ^V :Vag35 sp4 hp11 tp11	P6 ^V :Vag5 sp1
L4 ^R :Vag6 sp1	

Locations: Bordeaux: B336; Munich:.Po hisp 4a

AMADIS: Le second livre de Amadis de Gaule, Paris, D. Janot
for J. Longis, "1541" Edition II B

LE SECOND LI-|ure de Amadis de Gaule,|TRADVICT NOUVELLEMENT|
d'Efpagnol en François par le Seigneur des|Effars, Nicolas
de Herberay.|Acuerdo Oluido.|[mark=Renouard 480; mottoes set
vertically, italic, roman caps., left: Patere aut abstine.:
right: Nul ne f'y frotte.]|Auec priuilege du Roy.|1541|
Nouvellement imprimé à Paris par Denys Janot libraire & impri-|
meur, demourant en la rue neufue nostre Dame, à l'enfeigne
Saint|Iehan Baptifte, pres Sainte Geneuiefue des Ardens.
[Variants: line 7: Woodcut:Vag 28; lines 10-12: On les vend
au Palays en la gallerie par ou on va à la Chancellerie, en|
la boutique de Iehan Longis. (New York, Public Library)]

Colophon: Fin du Second livre d'Amadis de Gaule, traduit par
le Seigneur des Essars: Et nouvellement imprimé à Paris
par Denys Janot Libraire & Imprimeur, demourant en la rue
neufue nostre dame, à l'enseigne saint Jehan Baptiste,
pres sainte Geneviefve des Ardens. Acuerdo olvido.

Formula: Fol: \tilde{a}^4A-Q^6 [\$4(-\tilde{a}14)\$signed] 100 leaves, ff [4]
I-XCVI [mis-numbering XCVI as LXXXVII]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: "au roy" by Herberay; $\tilde{a}2^R$: "au
lecteur, sonnet" by Herberay; $\tilde{a}2^V$: privilege: letters
patent to Herberay, for 6 years, dated 2 July 1540; $\tilde{a}3^R$:
table; $\tilde{a}4^V$: blank; $A1^R$: text begins; $Q6^R$: colophon; $Q6^V$:
blank.

Typography: 42 lines ($N2^R$); 241(254) by 139; text in roman,
115mm for 20 lines (typeface 18), used throughout, except
i) petit-canon roman (typeface 12) in lines 1-2, 6, 8 of
title and in some headings; ii) italic, roman caps (type-
face 19) in mottoes of mark on title.

Initials: Set 1: BDEGIV

Woodcuts:A1^R:Vag27 sp1 hp11 tp10A3^V:Vag28 sp2,3,4 hp14 tp11B5^R:Vag29 sp2,3,4 hp12 tp12C2^R:Vag9 sp1C4^R:Vag31 sp1 hp11 tp17E2^V:Vag29 [sp3,4 + hp14,16] hp13 tp17F1^R:Vag29 [sp3,4 + hp14,16] hp13 tp17G3^V:Vag34 sp4 hp11 tp17H1^V:Vag35 sp4 hp11 tp17L4^R:Vag6 sp4 hp11 tp17O1^V:Vag9 sp1P6^V:Vag5 sp1[Note: hp14 and hp16 are used as sidepieces on E2^V and F1^R.]Locations: London, BM: 12403.h.14(2); Munich: Po.hisp.4;

New York, Public Library: KB+1540; Oxford, Bodleian:

Douce L492

AMADIS: Le second livre de Amadis de Gaule, Paris, D. Janot for J. Longis and V. Sertenas, "1541" Edition II C

LE SECOND LI-|ure de Amadis de Gaule,|TRADVICT NOUVELLEMENT
D'E-|fpaignol en François par le Seigneur des|Effars, Nicolas
de Herberay.|Acuerdo oluido.|[mark=Renouard 480; mottoes
set vertically, left: Patere, aut abftine. ; right: Nul ne f'y
frotte.]|Auecq' priuilege du Roy-|1541.|Nouvellement imprimé
à Paris, par Denys Ianot, Libraire & Impri-|meur: demourant
en la rue neufue nostre Dame, à l'enfeigne fainct Iean|
Baptifte, pres faincte Geneuiefue des Ardents. [Variants:
line 7: Longis mark=Renouard 681; lines 10-12: On les vend
à Paris au palays en la gallerie par ou l'on va en la chance-|
lerie, en la boutique de Iean Longis libraire. (BN A; BN B;
Beaux-Arts; Bonn; Wolfenbüttel); line 7: woodcut=Vag28; lines
10-12: On les vend à Paris au palays en la gallerie par ou
l'on va en la chance-|lerie, en la boutique de Vincent Sertenas
libraire. (Angers; Bordeaux; Lyon A; Lyon B; Boston; Munich)]

Colophon: Fin du Second liure d'Amadis de Gaule, traduit par
le Seigneur des Essars. Et nouvellement imprimé à Paris
par Denys Janot Libraire & Imprimeur, demourant en la rue
neufve nostre Dame, à l'enseigne saint Jean Baptiste,
pres sainte Geneviefve des Ardents. Acuerdo olvido.

Formula: Fol: \tilde{a}^4A-Q^6 [$\$4(-\tilde{a}124)$ signed] 100 leaves, ff [4]
I-XCVI [mis-numbering XCVI as LXXXVI]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: "au roy" by Herberay; $\tilde{a}2^R$: "au
lecteur, sonnet" by Herberay; $\tilde{a}2^V$: privilege: letters
patent to Herberay, for 6 years, dated 2 July 1540; $\tilde{a}3^R$:
table; $\tilde{a}4^V$: blank; $A1^R$: text begins; $Q6^R$: colophon; $Q6^V$:
blank.

Typography: 42 lines (N2^R) 240(244) by 144; text in roman, 115mm for 20 lines (typeface 18), used throughout, except petit-canon roman (typeface 12) in lines 1-2, 6 of title and in some headings.

Initials: Set 1: BDGIPV; Set 4: ADEILMOQSTV

Woodcuts:

A1 ^R :Vag27 sp1 hp11 tp16	F1 ^R :Vag29 sp2,3,4 hp9 tp9
A3 ^V :Vag28 sp2,3,4 hp14 tp12	G3 ^V :Vag34 sp1 hp13 tp15
B5 ^R :Vag29 sp2,3,4 hp12 tp11	H1 ^V :Vag35 sp4 hp11 tp10
C2 ^R :Vag9 sp1	L4 ^R :Vag6 sp1 hp12 tp12
C4 ^R :Vag31 sp1 hp13 tp17	O1 ^V :Vag9 sp4
E2 ^R :Vag29 sp2,3,4 hp9 tp9	P6 ^V :Vag5 sp1

Locations:

BN: Rés Y²105 (with sheets from Edition II B; BN A);
 BN: Rés Y²137 (BN B); Beaux Arts: Masson 354; Sorbonne:
 Rra 125; Angers: BL2732; Bordeaux: B335; Lyon: 107713
 (Lyon A); Lyon: 157929 Rés (Lyon B); Troyes: X.1.253 (lacks
 K5); Bonn: Fd 347/119 (with sheets from editions II A and
 II B); Boston: **D190.8; Cambridge, Trinity College;
 Cincinnati: RA.q.Fiction; Copenhagen: 18.261; London, BM:
 634.1.20(2); Munich: Po.his 6; Wolfenbüttel: 8.1.Ethica fol.

AMBOISE, Michel d': Les contrepistres d'Ovide, Paris,
D. Janot, 1541 (after 29 September)

(roman)Les cõtrepiftres|(italic, roman caps.)d'Ouide
nouuellement inuentées: & com-|posées par Michel D'amboyse,
dict|L'efclauue Fortuné, Seigneur de|Cheuillon, ou font.
contenues|plusieurs chofes recrea-|tifues, & dignes|de lire.|
Nouuellement imprimées à Paris.|(roman)Auec priuilege.|
1541. |(italic, roman caps.)A Paris chez Denys Ianot lybraire|
& Imprimeur.

Formula: 8⁰: A-P⁸ [4(-A1)signed] 120 leaves, ff [1]2-120
[K signed K; misnumbering 19 as 91, 37 as 39, 38 as 8,
96 as 86, 101 as 01][Variant: 86 as 6 (BM)]

Contents: A1^R: title; A1^V: privilege: granted to Janot for
3 years, dated 29 September 1541; A2^R: dedication: to
Charles, duc d'Orléans; A3^R: text begins; P6^V: latin poem
by M. d'Amboise to Charles, duc d'Orléans, followed by
translation; P7^R: latin poems to M. d'Amboyse; "in authoris
laudem ad candidum lectorem"; P8^R: "ad candidum lectorem";
P8^V: "aux lecteurs" by G. Corrozet.

Typography: 26 lines (B2^R) 106(116) by 71; text in roman, 82mm
for 20 lines (typeface 8) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) italic, roman caps., 58mm for 10 lines
(typeface 19) in lines 2-9, 12-13 of title, and in
privilege. Type ornament 1.

Initials: Set 1: C

Woodcuts:

A3 ^R :M3	C8 ^R :P8	F7 ^V :P15	I4 ^V :H33
B1 ^R :P3	D8 ^R :Cu12	G6 ^V :H31	K5 ^V :Cu5
B7 ^V :P5	E8 ^R :H9	H4 ^R :O51	I6 ^R :Cu3

Locations: Lunel; 8803; London, BN: C40.a.51(2); Munich:
Po Gall 57.

ARCANDAM: De veritatibus et praedictionibus astrologiae, Paris, D. Janot for J. Foucher and V. Gaultherot, 1541 (October) and 1542

(roman) Arcandam doctor | PERITISSIMVS AC NON VVL | (italic, roman caps.) garis Astrologus, de ueritatibus, & praedictio- | nibus Astrologiae, & praecipue natiuitatum feu | fatalis difpofitionis, uel diei cuiuscunque nati, nu- | per per Magistrum Richardum Rouffat, cano- | nicum Lingonienfem, artium & medicinae profes- | forem, de confuso ac indiftincto ftilo non minus | quàm e tenebris in lucẽ aeditus, re cognitis, ac in- | numeris (utpote pafsim) erratis expurgatus, ita | ut per multa maxime neceffaria & utiliffima, | adiecerit atque adnotauerit, modo eiufdem dex- | teritate praelo primo donatus. | (roman) Cum priuilegio. |

PARISIIS. | EXCVDEBAT DIONYSIVS | (italic, roman caps.) Janotius Typographus. | 1541. [Variants: 1542. (Harvard A; Harvard B; London, Wellcome; Oxford, All Souls College); (italic, roman caps.) Apud Ioannem Foucherium sub fcuto florentiae {uia ad D. Iacobum. | 1542. (Beaux Arts; Budapest; Edinburgh, University; London, BM B); (italic, roman caps.) Apud Viuantium Gaultherot, in uia Iacobaea | sub interfignio diui Martini. | 1542. (BN A; BN B; Harvard C; Madrid)]

Colophon: Parisiis Excudebat Dionysius Janotius Typographus.

Anno .1541. Mense Octobri. [Variant: Anno .1542. (no month mentioned)(all copies except BM A)]

Formula: 8⁰: ã⁸ẽ⁴A-L⁸ [\$4(-ã1ẽ4)signed] 100 leaves, un-numbered

Contents: ã1^R: title; ã1^V: privilege: granted to Janot for 3 years, dated 29 September 1541; ã2^V: preface by Roussat; ã4^R: introduction; ã5^R: "summa breuissima"; ẽ4^V: "schema"; A1^R: text begins; K6^V: "secundus prologus"; L5^R: Astro- logical tables; L7^R: "ad lectorem carmen" by Jacques

Contents: cont.

Dēstus; L8^R: colophon; L8^V: Janot mark=Renouard 481
 [Variant: Foucher mark=Renouard 326 (Troyes; Budapest;
 Edinburgh, University; Harvard A; Harvard B; London, BM;
 London, Wellcome; Oxford, All Souls College; Princeton)]

Typography: 23 lines (ã3^R) 133(139) by 79; text in italic,
 roman caps., 115mm for 20 lines (typeface 19) used through-
 out, except i) petit-canon roman (typeface 12) in lines
 1 and 14 of title and in some headings; ii) roman caps.,
 same size as text (typeface 18) in line 2 of title and
 in some headings, and small caps. of this fount in line 15
 of title; iii) roman, 16mm for 5 lines (typeface 17) in
 "schema" on ã4^V.

Initials: Set 1: HIPR; Set 2: I; S (init 2)

Woodcuts:

A1 ^R :A1	C1 ^V :A4	E4 ^V :A7	G8 ^V :A10
A5 ^V :A2	C7 ^R :A5	F1 ^R :A8	H7 ^R :A11
B3 ^V :A3	D6 ^V :A6	E8 ^V :A9	I6 ^R :A12

Locations: BN: Rés V2229 (BN A); BH: Rés pV601 (BN B); Beaux
 Arts: Masson 286; Poitiers, Université (not seen); Troyes;
 Berlin (not seen); Budapest: Ant. 5512 (checked from photos);
 Edinburgh, University: G23.87; Harvard:
 *FC5.R7629.541db(A) (Harvard A); Harvard *FC5.R7629.541.db(B)
 (Harvard B); Harvard: Typ.515.42.155 (Harvard C); London,
 BM: 718.d.53 (BM A); London, BM: 8610.a.24 (BM B);
 London, Wellcome: 363; Madrid: 3/47377; Munich (destroyed
 during World War II); Oxford, All Souls College: SR.59. .28;
 Princeton: Ex 8403.128.2.

Note: The Troyes copy bears the ex libris of Pontus de Tyard

ARETINO, Pietro Bacci: Les sept pseaulmes de la penitence de David, Paris, D. Janot, 1541

"Les sept pseaulmes de la Penitence de Daudid, par Pierre Aretin. Traduictz d'Italien en lãgue Frãcoyse. D'ung uray zeles. 1541. Paris, Denys Janot"

Formula: "Pet. in-8" - Firmin-Didot

Contents: no information

Typography: no information (the use of "u" in "uray" in the title might indicate the use of an italic at that point)

Initials: no information

Woodcuts: no information

Locations: no information

Note: The motto "d'ung vray zeles" indicates the involvement of Jean de Vauzelles; see the Firmin-Didot catalogue (Sale 26-31 May 1879), p.114, no.63, from which all the details given above are drawn.

ARISTOTE: Le livre du monde, Paris, D. Janot for J. André and G. Corrozet, 1541 (achevé 1 June)

(roman)Le liure du mon-|DE FAICT PAR ARISTO-|TE, ET ENVOIE A
ALE-|(italic, roman caps.)xandre le grand: Traduict en|
Francoys, par Loys|Meïgret.|Nouuellement imprimé à Paris.|
Auec Priuilege.|M.D.XLI.|On les uend en la rue neufue Nofstre
Dame à|l'enfeigne Sainct Iehan Baptifte pres Saincte|
Geneuiefue des Ardens, par Denys Ianot, Li-|braire & .
Imprimeur. [Variants: On les uend à Paris en la grand falle
du|Palais en la boutique de Iehan André|libraire iuré en
l'uniuersité de Paris. (Montpellier); On les uend à Paris en
la grand falle du|Palais en la boutique de Gilles Cor-|rozet.
(Mazarine)]

Formula: 8^o: A-D⁸E⁴ [\$4(-A13E4)signed] 36 leaves, ff [1]
2-35[36]


Contents: A1^R: title; A1^V: privilege: granted to Janot for 2
years, dated 29.October 1540; A2^R: achevé: dated 1 June 1541;
A2^V: blank; A3^R: text begins; E4^R: Janot mark=Renouard 480
[Variants: André mark=Renouard 11 (Montpellier); Corrozet
mark=Renouard 206 (Mazarine)]; E4^V: blank

Typography: 21 lines (C3^R) 122(133) by 66(84); text in italic,
roman caps., 117mm for 20 lines (typeface 19) used
throughout, except i) petit-canon roman (typeface 12) in
line 1 of title and in line 1 of A3^R; ii) roman, 10+mm for
4 lines (typeface 20) in sidenotes.

Initials: Set 1: CLS

Locations: Mazarine: 28606 (Rés); Montpellier, Bibliothèque
Municipale: 49070 Rés; Perpignan: Perpignan: Rés 44

Note: the Montpellier copy has an MS ex libris dated 3 June 1541.

L'ARMEURE de patience en adversite, Paris, D. Janot, 1541 

Larmeure|DE PATIENCE EN AD-|VERSITE.|PATIENCIA.|[woodcut]|
1541. On les vend à Paris en la rue neufue No-|fetre Dame,
à l'enfeigne fainct Iehan Baptifte,| pres faincte Geneuiefue
des Ardens, par De-|nys Ianot Libraire & Imprimeur.

Formula: 16^o in 8's: A-H⁸ [\$4(-A1)signed] 64 leaves, ff [1]
2-49[50-64][misnumbering 39 as 30; misprinting 23 as 23]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; G3^R:
"petit traicte ou sont contenues aulcunes instructions
& oraisons tressalutaires"; H4^V: blank; H5^R: "devote
contemplation & exposition sur le Salve Regina"; H8^V:
Janot mark=Renouard 481

Typography: 25 lines (A3^R) 79(84) by 53; text in roman, 63mm
for 20 lines (typeface 17) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) roman, 20mm for 5 lines (typeface 8)
in some headings

Initials: Set 1: CLOP

Woodcuts:

A1^R: 028

H5^R: M10

Locations: BN: Rés D16304 (lacks H1)

BOCCACCIO, Giovanni: Complaincte trespiteuse de Flamette,
Paris, D. Janot, 1541

Complain-|cte trespiteufe de Flamette à fon|amy Pamphile,
tranflatée d'I-|talien en vulgaire Francoys,|le tout reueu
& corrigé. |Nouvellement im-|primée à Paris. |1541. |On les
vend a Paris en la rue neufue noftre|dame a lenfeigne fainct
Iehan Baptifte pres|faincte Geneuiefue des Ardens, par
Denys|Janot libraire & imprimeur.

Formula: 16⁰ in 8's: A-R⁸ [\$4(-A104)signed] 136 leaves,
ff [i]ii-cxxxiiii[cxxxv-cxxxvi][misnumbering xxxiii as
xxxiiii]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; R6^V: table;
R7^V: Janot mark=Renouard 480; R8: blank

Typography: 29 lines (A4^R) 76(81) by 52; text in roman, 52mm
for 20 lines (typeface 20) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and
line 1 of R6^V; ii) roman (1 3mm high: typeface 8, here
leaded) in lines 2-8 of title; iii) roman, 10mm+ for 2
lines (typeface 18) in lines 2-4 of R6^V, and in the
mottoes with the mark on R7^V.

Initials: Set 1: CDEHILMOQ; Set 2: D²EO

Woodcuts:

A2 ^V :Cu3	B6 ^R :033	D3 ^R :P14	F7 ^R :H32	I5 ^V :H27
A3 ^V :C60	B7 ^R :H33	E4 ^R :P5	F8 ^R :H4	I7 ^R :046
A5 ^R :C44	C1 ^R :P1	E5 ^R :M6	G5 ^V :Cu12	I8 ^V :H16
A6 ^V :D26	C4 ^R :D9	E6 ^V :D8	G6 ^R :C79	K1 ^V :Pe3
A8 ^V :Cu14	C5 ^R :050	E8 ^R :P9	H2 ^R :01	K2 ^V :048
B1 ^R :Cu5	C7 ^R :H35	F1 ^V :C5	H8 ^R :021	K5 ^V :P5
B2 ^V :H9	C8 ^R :H40	F3 ^R :C3	I2 ^V :Pe36	K6 ^V :H11
B4 ^V :M3	D1 ^V :H21	F5 ^V :010	I4 ^V :043	K7 ^V :Cu19

Woodcuts: cont

L5 ^R :028	L8 ^R :D7	M7 ^V :037	O6 ^R :H17	R1 ^V :P6
L5 ^V :H38	L8 ^V :D5	N2 ^V :C4	P8 ^V :034	R3 ^V :D20
L6 ^V :P7	M7 ^R :019	N6 ^R :P4	Q2 ^V :H6	R4 ^V :P8

Locations: Arsenal: 8^oBL 21045; Beaux Arts: Masson 283 (lacks R8); Berlin (not seen); Munich: Po.It.172^u (lacks R8)

BOCCACCIO, Giovanni: Treize elegantes demandes d'amours, Paris, D. Janot, 1541

Treize ele-|GANTES DEMANDES|d'amours, premierement compofées|
par le tresfaconde poete Iehan Bo-|cace, & depuis tranflatées
en Fran-|coys: lesquelles font tresbien|debatues, iugées &
diffi-|nies, ainfi que le le-|cteur pourra veoir|par ce qui
f'enfuit.|1541.|On les vend a Paris en la rue neufue noftre|
dame a lenfeigne fainct Iehan Baptifte pres|faincte
Geneuiefue des Ardens, par Denys|Janot libraire & imprimeur.

Formula: 16^o in 8's: A-H⁸I⁴ [\$4(-A1)signed] 68 leaves, ff[il
ii-lxvi[lxvii-lxviii][misnumbering lxi as lvii]

Contents: A1^R: title; A1^V: dedication to an un-named lady,
signed "le serviteur"; A4^R: prologue; B1^R: text begins;
I3^R: table.

Typography: 29 lines (A2^R) 75(82) by 52; text in roman, 52mm
for 20 lines (typeface 20), used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
roman, 20mm for 5 lines (typeface 8) in lines 2-11 of
title.

Initials: Set 1: BCDFILNPRV; Set 2: R; C (init 1); S (init 2)

Woodcuts:

B1 ^R :H21	D5 ^V :O43	F4 ^V :Cu5	H5 ^R :O35
B5 ^R :C2	E3 ^R :H10	F6 ^R :P8	
B8 ^V :Cu12	E5 ^R :Cu17	G3 ^R :H14	
C3 ^V :C5	E7 ^R :P5	H1 ^R :D2	

Locations: Arsenal: 8^oBL 32714

CABOSSE, Jean: Le mirouer de prudence, Paris, D. Janot, 1541
(see note)

(roman)Le mirouer|DE PRVD_NCE,|PAR MAISTRE|(italic, roman
caps.)Iehan Caboffe.|Ephef. 5|(roman)¶Vidite quomodo
prudenter ambuletis,|non quasi imprudentes fed vt prudentes:
redimẽ-|tes tempus, quoniam dies mali funt: propterea|
nolite fieri imprudentes, fed intelligentes quae fit|voluntas
dei.|(italic, roman caps.)Nouvellement imprimé|à Paris.|1541.

Formula: 8^o: A-B⁸ [4(-A1)signed] 16 leaves, un-numbered.

Contents: A1^R: title; A1^V: dedications: [Cabosse] to Jean
d'Estourmel; A2^V: "ad lectorem"; text begins; B8^V: Janot
mark=Renouard 480

Typography: 18 lines (A4^R) 103(109) by 59(71); text in italic,
roman caps., 58mm for 10 lines (typeface 19), used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman, same size as text (typeface 18) in
lines 2-3 of title, and in headings; iii) roman, 64mm
for 20 lines (typeface 17) in lines 6-10 of title and
in sidenotes.

Woodcuts:
A3^V:C96

Locations: BN: Rés pYe 303

Note: It seems probable that this work was meant as a
companion to Cabosse's Traicté du mistere de l'incarnation,
1541, q.v. If this were the case, this could be dated after
30 October 1541, the date of the privilege for the Traicté.

CABOSSE, Jean: Traicte du treshault et tresexcellent mistere de l'incarnation du verbe divin, Paris, D. Janot, 1541
(after 30 October)

(roman)Traicte du|TRESHAVLT ET EX-|CELLENT MISTERE DE|
l'(italic, roman caps.)incarnation du uerbe di-|uin, extraict
du uiel &|nouueau testamēt, demon|ftrant le chemin de lae-|
ternelle foelicité.|Auec priuilege.|1541.|A Paris chez Denys
Ianot Im-|primeur & librayre.

Formula: 8^o: A-E⁸ [\$4(-A1)signed] 40 leaves, un-numbered
[B4 signed Biiij]

Contents: A1^R: title; A1^V: privilege: granted to Janot for
2 years, dated 30 October 1541, and mentioning a "cert-
ification des Theologiens"; A2^R: dedications: Cabosse to
Jean d'Estourmel, father and son; A4^V: "dixain": François
Habert to Cabosse; A5^R: "au lecteur": 2 poems by Cabosse;
A6^R: text begins; E7^V: dedication: Cabosse to Mme.
d'Estourmel; E8^R: Janot mark=Renouard 480; E8^V: blank

Typography: 18 lines (A8^R) 103(109) by 59(73); text in italic,
roman caps., 57mm for 10 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title and in some headings; ii) roman, same size as text
(typeface 18) in lines 2-3 of title, and in some places
in the text; iii) roman, 64mm for 20 lines (typeface 17)
in sidenotes.

Initials: C (init 1)

Woodcuts:

A7 ^R :O18	B5 ^V :Ca4	C5 ^V :Ca8	D7 ^V :Ca11	E5 ^R :Ca14
B1 ^R :Ca1	B7 ^V :Ca5	C6 ^V :Ca9	E2 ^V :Ca12	E5 ^V :Ca15
B2 ^V :Ca2	C3 ^R :Ca6	D3 ^R :Ca10	E4 ^R :Ca13	E6 ^R :Ca16
B3 ^R :Ca3	C4 ^R :Ca7			

Locations: BN: Rés pYe 304

CHEVALIER DORE: La plaisante et amoureuse hystoire du
chevalier doré, Paris, D. Janot, 1541

[in a compartment=Renouard 485]La plai-|SANTE ET ANOV-|reufe
hyftoire du cheualier|Doré, & de la pucelle fur-|nommée
Cueur d'acier.|Avec priuilege.|1541.|On les vend en la rue
neufue noftre Dame à|l'enfeigne Sainct Iehan Baptifte, pres
Sainte|Geneuiefue des Ardens, en la boutique de|Denys
Janot, imprimeur & libraire.

Formula: 8^o: A-O⁸ [\$4(-A1)signed] 112 leaves, un-numbered
[K1,2,4 signed K, Kii, Kiii] [NB O8 missing in only
copy examined, and here inferred]

Contents: A1^R: title; A1^V: introduction; A2^R: text begins;
O7^R: colophon; O7^V: Janot mark=Renouard 481; O8: missing
in only copy examined - ?blank.

Typography: 30 lines (A4^R) 121(124) by 66; text in roman, 81mm
for 20 lines (typeface 8) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title; ii) roman,
57mm for 10 lines (typeface 18) in lines 2-7 of title, on
A1^V, and in some headings; iii) roman, approx. 40mm for 3 lines
(typeface ?17) in lines 8-11 of title.

Initials: Set 1: ELNOQS

Woodcuts:

A2 ^R :H28	D4 ^R :H32	F6 ^R :D1	K1 ^R :H12	N1 ^V :D2
A3 ^V :D20	D7 ^R :Cu12	G6 ^R :H18	K4 ^V :H5	N8 ^R :H9
B2 ^R :H30	D8 ^V :H15	H2 ^V :Bo8	L2 ^V :O6	O3 ^R :Cu19
B3 ^V :H23	E5 ^V :O28	H7 ^R :H31	M1 ^V :H22	O5 ^V :H29
B5 ^R :DS18	E7 ^R :Bo6	I4 ^R :O27	M6 ^V :H20	O6 ^V :C2
D2 ^V :H17	E8 ^V :O1			

Locations: Aberystwyth: CQ 4774

CICERON: Les trois livres des loix, Paris, D. Janot for J. Foucher and V. Gaultherot, 1541 (after 2 April)

[in a compartment=Renouard 485] Les trois liures des loix de Ciceron, |traduictz de Latin en Francoys par |Iehan Collin licencié es loix, Bailly |du conte de Beaufort, demourant à |Chaalons en Champaigne. |Auec priuilege. |1541. |On les vend à Paris en la rue neufue no- |ftre Dame à l'enfeigne fainct Iehan Baptifte, |par Denys Ianot Libraire & Imprimeur. [Variant: On les vend à Paris en la grand rue fainct] Iacques es bouticques de Viuant gaultherot li- |braire, & de Iehan fouché, libraire iuré en l'v |niuerfité de Paris. (BN)]

Formula: 8^o: a-b⁸c⁴A-I⁸2A⁴2B-2I⁸ [\$4(-abAA1c4)signed] 160 leaves, ff [1]2-8[9]10-19[20] ²1-72[77]78-136[137-144] [=140][Variants: misnumbering 23 as 2 (Munich), 85 as 87, 87 as 85 (Perpignan, Munich)]

Contents: a1^R: title; a1^V: privilege granted to Janot for 3 years, dated 2 April 1540 o.s.; a2^V: dedication: J. Collin (translator) to duc de Guise; a6^V: blank; a7^R: "au lecteur"; a8^V: blank; b1^R: [in a compartment=Renouard 486] title: "Le songe de Scipion"; b1^V: blank; b2^R: "sommaire" of "Songe"; b4^R: text begins: "Songe"; c4: blank; A1^R: text begins: "trois livres des loix"; AA1^R: [in a compartment=Renouard 483] title: "les annotations, contenantz l'exposition de plusieurs lieux desdictz livres"; AA1^V: text begins: "annotations"; II1^R: "premiere table"; II4^V: "seconde table".

Typography: 30 lines (b3^R) 122(130) by 65(83); text mainly in roman, 81mm for 20 lines (typeface 8), but a1^V-a2^R, D7^R-E3^R, G6^V-H3^V in roman, 57mm for 10 lines (typeface 18) which is also used in some headings; roman, 16mm for 5 lines (typeface 17) in sidenotes when text is in typeface 8; typeface 8 in sidenotes when text is in typeface 18; petit-canon roman (typeface 12) in line 1 of title, and in some headings.

Initials: Set 1: BCDLMOPRSV; Set 3: I

Woodcuts:

a7^R:B1

A2^R:H14

Locations: BN: Rés pR.773; Beaux Arts: Masson 281; Ste Gen:

F 8^O830 Inv 4104 (lacks b-c & AA-II); Perpignan: Rés 44;

Munich: A. lat b 570.

CORROZET, Gilles: Hecatomgraphie, Paris, D. Janot, 1541
(achevé 6 September)

[in a compartment=Renouard 483](roman)Hecatom-|GRAPHIE.|
(italic, roman caps.)C'est à dire les descriptions de|cēt
figures & hyftoires, cōtenans|plufieurs appophtegmes prouer-|
bes, Sentences & dictz tant des|Anciens que des modernes.|
(roman)Auec Priuilege.|A Paris chez Denys Janot libraire|&
imprimeur.|1541

Colophon: Fin de Hecatomgraphie contenant cent Emblemes,
Nouvellement imprimé à Paris, le vi. jour du mois de
septembre, par Denys Janot libraire, demourant à Paris en
la rue neuve nostre Dame <à> l'enseigne saint Jehan
Baptiste cont<re> sainte Geneviefve des Ardens.

Formula: 8⁰: A⁴B-N⁸O⁴ [\$4(-A104)signed] 104 leaves, un-numbered
[K signed K][Variants: E4 signed Fiiii (Bibliothèque
historique de la ville de Paris; Chicago, Newberry Library);
O3 unsigned, O4 signed (Arsenal; Beaux Arts; Montpellier;
Harvard)]

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3
years, dated 25 May 1540; A2^V: "aux bons espritz & amateurs
des lettres" by Corrozet; A4^R: "huictain"; A4^V: emblems
begin; O4^V: colophon.

Typography: no fixed number of lines per page; most versos
set in frames (see below); measure on rectos 70mm; text
in roman, 81mm for 20 lines (typeface 8) used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, roman caps., 23mm
for 4 lines (typeface 19) in lines 3-7 of title; iii)
roman caps. and small caps. (typeface 18) in line 2 of
title and in lines 2-3 of A2^V; iv) roman (?typeface 17)
in titles of mottoes above woodcuts.

Initials: Set 1: CDFHILMPQSV; C (init 1); S (init 2)

Frames:

A4 ^V : sp2 hp1 tp1	01 ^V : sp2 hp1 tp1
B-N1 ^V) sp3 hp2 tp2	02 ^V) sp3 hp2 tp2
B-N2 ^V	03 ^V
B-N3 ^V) sp4 hp3 tp3	
B-N4 ^V	
B-N5 ^V) sp1 hp4 tp4	
B-N6 ^V	
B-N7 ^V) sp2 hp1 tp1	
B-N8 ^V	

Woodcuts:

A4 ^V :C37	D4 ^V :C54	F8 ^V :C69	I4 ^V :C83	L8 ^V :C99
B1 ^V :C38	D5 ^V :C55	G1 ^V :C70	I5 ^V :C84	M1 ^V :C100
B2 ^V :C39	D6 ^V :C56	G2 ^V :C71	I6 ^V :C85	M2 ^V :C101
B3 ^V :C40	D7 ^V :C57	G3 ^V :C72	I7 ^V :C86	M3 ^V :C102
B4 ^V :C41	D8 ^V :M17	G4 ^V :H38	I8 ^V :O30	M4 ^V :C103
B5 ^V :C42	E1 ^V :C58	G5 ^V :Pe37	K1 ^V :C87	M5 ^V :C104
B6 ^V :C43	E2 ^V :C59	G6 ^V :C73	K2 ^V :C88	M6 ^V :C105
B7 ^V :Pe36	E3 ^V :C60	G7 ^V :C74	K3 ^V :C89	M7 ^V :C106
B8 ^V :H4	E4 ^V :H21	G8 ^V :C75	K4 ^V :O39	M8 ^V :C107
C1 ^V :C44	E5 ^V :C61	H1 ^V :H10	K5 ^V :O53	N1 ^V :C108
C2 ^V :C45	E6 ^V :O4	H2 ^V :O52	K6 ^V :Pe39	N2 ^V :C109
C3 ^V :C46	E7 ^V :C62	H3 ^V :O58	K7 ^V :C90	N3 ^V :C110
C4 ^V :C47	E8 ^V :C63	H4 ^V :C76	K8 ^V :C91	N4 ^V :C111
C5 ^V :C48	F1 ^V :C64	H5 ^V :M20	L1 ^V :C92	N5 ^V :C112
C6 ^V :C49	F2 ^V :C65	H6 ^V :C77	L2 ^V :C93	N6 ^V :C113
C7 ^V :C50	F3 ^V :C66	H7 ^V :C78	L3 ^V :C94	N7 ^V :C114
C8 ^V :H36	F4 ^V :D16	H8 ^V :C79	L4 ^V :C95	N8 ^V :C115
D1 ^V :C51	F5 ^V :C67	I1 ^V :C80	L5 ^V :C96	O1 ^V :C116
D2 ^V :C52	F6 ^V :C68	I2 ^V :C81	L6 ^V :C97	O2 ^V :C117
D3 ^V :C53	F7 ^V :M18	I3 ^V :C82	L7 ^V :C98	O3 ^V :C118

Locations: Arsenal: 8°BL 33149 Rés; Beaux-Arts: Lesoufaché 371;

Bibliothèque historique de la ville de Paris: Rés 943466;

Montpellier, Municipale: C227 Rés; Chicago, Newberry

Library: Case.3A.535; Harvard: Typ515.41.299

CRENNE, Helisenne de: Le songe de Madame l'elisenne, Paris,
D. Janot, 1541

[lin a frame: sp 7 hp 7 tp 7]Le Sõge de mada|ML HELISENNE
COMPO-|SE PAR LADICTE DAME, LA CON|fideratiõ duquel, eft
apte à inftiguer tou|tes perfonnes de f'alliener de vice, &|
f'approcher de vertu.|De Crenne.|Auec priuilege.|1541.|On
les vend à Paris, en la rue neufue Noftre dame, à l'enfeigne|
fainct Iehan Baptifte, par Denys Ianot Libraire & Imprimeur.

Formula: 8^o: A-K⁸ [\$4(-A1)signed] 80 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: privilege: granted to
Janot for 2 years, dated 18 October 1539; A3^R: text begins;
K8^V: "Fin"

Typography: 22 lines (A4^R) 125(130) by 71; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in lines 1 and 7 of
title; ii) roman, 3+mm for 1 line (typeface 17) in lines
10-11 of title.

Initials: Set 1: CELMOPS; Set 2: OPS²; C (init 1); S (init 2)

Woodcuts:

A3 ^R :Cu5	B4 ^V :C79	D2 ^V :Cu12	F1 ^V :H41	G5 ^R :O34
A5 ^R :Vag343	B6 ^R :H31	D7 ^R :H10	F3 ^V :P4	H2 ^V :C5
A7 ^R :H33	C1 ^V :H30	D7 ^V :O43	F4 ^V :H4	
A8 ^R :H9	C2 ^V :P15	E3 ^R :P8	F7 ^V :G16	
B1 ^R :O48	C6 ^R :P5	E7 ^V :H21	G4 ^R :H40	

Locations: BN: Rés pR 161; Oxford, Bodleian: Douce H112

Note: Renouard (MS, no.149) suggests that this is a re-issue
of the 1540 edition, q.v.: however the use of different
woodcuts, for example, suggests that it is in fact a
different edition.

CRESCENZI, Pietro de': Le bon mesnaiger, Paris, E. Caveiller
for D. Janot, C. L'Angelier, P. Sergent and V. Sertenas,
1541 (achevé 16 April)

See no.117

ERASME: Comedie ou dialogue matrimonial, Paris, D. Janot
for J. Longis and V. Sertenas, 1541

(roman)Comedie ou dia-|LOGVE MATRIMONIAL,|EXEMPLAIRE DE
PAIX EN MA-|(italic, roman caps.)riage, extraict du deuis
d'Erafme, trãf|laté de Latin en Francoys: duquel|eft le
tilltre,|VXOR MEMPHIGAMOS,|C'eft à dire:|La femme mary
plaignant.|Xanthippe. Eulalie.|[woodcut]|1541.|On les uend
au Pallais, en la gallerie par ou|on ua à la Chancellerie,
es bouticques de Iehã|Longis, & Vincent Certenas libraires.

Formula: 8^o: A-C⁸D⁴ [\$4(-A1D4)signed] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: dedication: [Barthélemy
Aneau] (translator) to Guillaume de Martheray; "le livre
au Lecteur"; A2^V: "permonition [sic] au Lecteur"; A3^R:
text begins; D4^V: Janot mark=Renouard 480

Typography: 22 lines (C1^R) 127(132) by 75; text in italic,
roman caps, 116mm for 20`lines (typeface.19), used throughout
except i) petit-canon roman (typeface.12) in line 1 of title;
ii) roman, same size as text (typeface 18) in lines 2-3,
7 of title and in some headings.

Initials: Set 1: IPS

Woodcuts:

A1^R:C5

Locations: BN: Rés Yf 4354

ERASME: Le preparatif à la mort, Paris, D. Janot, 1541

["Le preparatif a la mort. Liure tres vtile & neceffaire à un chascun chrestien. Adiouftée vne instruction chrestienne pour bien viure, & foy preparer à mourir."] "Paris, Denis Janot, 1541..." - Bibliotheca Belgica

Colophon: no information

Formula: "16⁰" - Bibliotheca Belgica

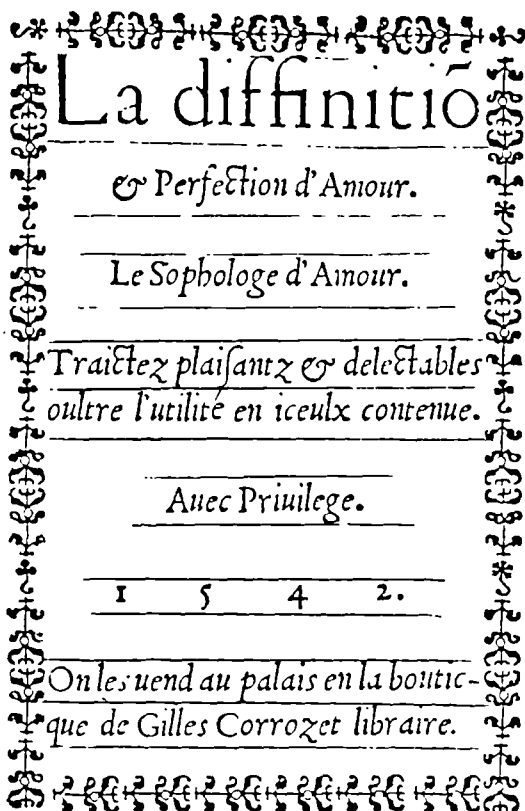
Contents: no information

Typography: no information

Initials: no information

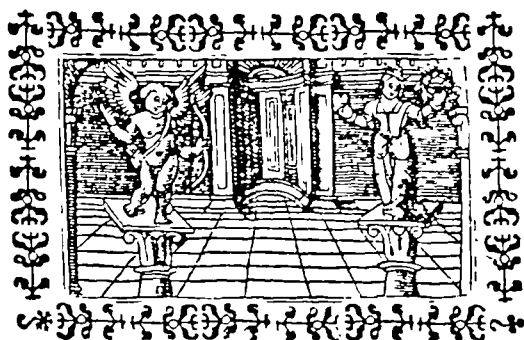
Woodcuts: no information

Note: See Bibliotheca Belgica, 2e série, vol. XIV, E1203, no. 47, from which all the details given above are drawn. The copies mentioned as existing at Munich and Göttingen, were not available to the compiler of Bibliotheca Belgica and recent enquiry to those two places revealed no trace. It is possible that Janot was involved in the 1539 edition sold by Sertenas (see Bibliotheca Belgica, 2e série, Vol. XIV, E1179, from which the title transcription given here is drawn).



Fo.3

LA DIFFINITION ET
perfection d'Amour.



Source que de la uolunté qui
m'est demourée, ie ne puis faire
chose plus uoisine de mon plaisir,
que de penser en ceste nostre absence
les moyens de uous offrir nouueaulx
ainsi plus agreables seruices. Et aussi ie

A iii

FICIN, Marsile: La diffinition et perfection d'amour, VIAS,
 Anthoine: Le sophologe d'amour, Paris, D. Janot for G.
 Corrozet, 1541 and 1542

[in a frame of type ornaments 8, 16, 17](roman)La diffinitio
 (italic, roman caps.)& Perfection d'Amour.|Le Sophologe
 d'Amour.|Traictez plaifantz & delectables|oultre l'utilité
 en iceulx contenue.|Auec Priuilege.|1541.|On les uend au
 palais en la boutic-|que de Gilles Corrozet libraire.
 [Variant: 1542. (BN, Harvard B)]

Formula: 8^o: A-G⁸H⁴ [\$4(-A1)signed] 60 leaves, ff [1]2-60

Contents: A1^R: title; A1^V: privilege granted to Corrozet for
 2 years, dated 7 September 1541; A2^R: "au Lecteur"; A2^V:
 "le signacle d'amour" (woodcut); A3^R: text begins; D6^R:
title: "Le sophologe d'Amour", dedicated to Dauphin;
 D6^V: text begins: "sophologe"; H4^V: Janot mark=Renouard
 480 [Variant: Corrozet mark=Renouard 206 (BN, Harvard B)]

Typography: 18 lines (A4^R) 103(113) by 76; text in italic,
 roman caps., 58mm for 10 lines (typeface 19) used through-
 out except i) petit-canon roman (typeface 12) in line 1 of
 title and line 1 of D6^R; ii) roman caps. and small caps.,
 same size as text (typeface 18) in running titles and
 headings. Type ornaments 4, 14, 15, 16.

Initials: Set 1: BmPS

Woodcuts: all surrounded by type ornaments, except on A2^V, where
 cut is inside compartment B.

A2 ^V :Pe35	B1 ^V :D9	C8 ^R :H4	D8 ^R :O7	G5 ^R :C52
A3 ^R :C108	B4 ^V :F1	D2 ^V :F3	E4 ^R :O17	G7 ^R :E21
A5 ^V :H21	B6 ^R :F2	D5 ^R :H10	E8 ^R :Pe39	G8 ^R :H31
A7 ^V :C44	B7 ^V :C60	D6 ^R :H35	G3 ^R :C3	H1 ^V :M3

[Variants: F2^V: H10 (not:H21); F7^R: O7 (not H10) (Harvard B)]

Locations: BN: Rés pR 377; Harvard: *IC.F4455.En541c (Harvard A);
 Harvard: Typ.515.42.391 (Harvard B)

FICIN, Marsile: Le premier/second livre de la vie saine/de
la vie longue, Paris, D. Janot, 1541

See no.170

FLORE, Jeanne: La punition de l'amour contempné, Paris,
D. Janot, 1541

LA PVNITION DE|l'Amour contempné, ex-|traict de l'Amour
fatal de|madame Ieanne Flore.|[mark=Renouard 481; motto
set vertically, left: ABSTINE. ; right: PATERE AVT]|1541.|
~~90~~On les vend à Paris par Denys Ianot, en|la Rue neufue
Noftre Dame, à l'enfeigne|fainct Iehã Baptifte, pres faincte
Ge|neuiefue des Ardens.

Colophon: Imprimé nouvellement à Paris: par Denys Janot
Libraire & imprimeur.

Formula: 16° in 8's: A-G⁸ [\$4(-A1)signed] 56 leaves, un-
numbered [B3 signed B]

Contents: A1^R: title; A1^V: "Madame Eginie Minerve aux nobles
dames amoureuses"; A2^R: dedication: J. Flore to "madame
Minerve sa chere cousine"; A3^R: text begins; G7^R: colophon;
G7^V-G8^R: blank; G8^V: Janot mark=Renouard 481.

Typography: 25 lines (A4^R) 79(82) by 52; text in roman,
64mm for 20 lines (typeface 17) used throughout, except
roman, 17+mm for 3 lines (typeface 18) in lines 1-4
of title.

Initials: Set 1: M; Set 2: D²

Woodcuts:

A2 ^R :D13	D6 ^V :D16
A3 ^R :G2	D8 ^R :D8
A5 ^R :O51	F5 ^V :DS5
C5 ^V :Cu5	F6 ^V :Cu16

Locations: Arsenal: 8°BL 21047

FRANCOIS Ier : Le cry et proclamation publique
pour jouer le mistere des Actes des Apostres, Paris, D. Janot,
 1541

(roman)Le cry & procla|(bastard)mation publique: pour iouer
 le miftere des|Actes des Apostres, en la Ville de Paris:|
 faict le Jeudy feiziefme iour de Decembre|lan mil cinq cens
 quarante: Par le comman=dement du Roy nostre fire, Francoys
 premier|de ce nom: et monfieur le Preuoft de Paris, affin de
 venir prendre les roolles pour iouer|ledict miftere. |(roman)
 On les vend à Paris, en la rue neufue no-|ftre dame: â
 l'enfeigne fainct iehan Bapti-|fte, pres faincte Geneuiefue
 des Ardens:|en la boutique de Denys Janot.|1541.

Formula: 8^o in 4's: A⁴ [A23 signed] 4 leaves, un-numbered.

Contents: A1^R: title; A1^V: text begins; A4^V: Janot mark=
 Renouard 480

Typography: 25 lines (A2^R) 121(125) by 80; text in bastard
 gothic, 97mm for 20 lines (typeface 9) used throughout,
 except i) petit-canon roman (typeface 12) in line 1 of
 title; ii) roman, 16mm for 4 lines (typeface 8) in lines
 10-14 of title. Type ornament 15.

Initials: Set 1: P; Set 3: L

Locations: BN: Rés Yf 2910

FUCHS, Remaclus: Plantarum omnium..., Paris, D. Janot,
1541 (August)

(roman) ~~Pl~~ Plantarum o-|MNIVM, QVARVM HODIE|APVD PHARMACOPOLAS
VSVS|(italic, roman caps.)eft magis frequens Nomenclaturae|
iuxta Grecorum, Latinorũ, Gal-|lo. Italorũ, Hifpa. & Germa.|
fententiam, Per Remacl.|Fufch à Lymborch|iam nouiter|
collectae.|(roman)Cum priuilegio.|PARISIIS.|EX OFFICINA
DYONISII|IANOTII ANNO 1541 [Variant: line 8: ...|Fulch...
(Ste Gen; Oxford, Bodleian)]

Colophon: Finis. Parisiis excudebat Dyonisius Janotius
typographus. Anno.1541. Mense Augusto.

Formula: 8^o: A-C⁸D⁴ [\$4(-A1D4)signed] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: dedication: Fuchs to "Gulielmus M.",
dated July 1541; A2^V: text begins; D3^R: colophon; D3^V:
Janot mark=Renouard 480; D4: blank

Typography: 22 lines (A3^R) 127(131) by 77; text mainly in
roman, 115mm for 20 lines (typeface 18) but some italic,
roman caps., same size (typeface 19); these two faces used
throughout, except petit-canon roman (typeface 12) in
lines 1 and 11 of title, and line 1 of A1^V. Type ornament 1.

Locations: Arsenal: 8^oS 12233 (lacks D4); Faculté de Pharm-
acie: 23083 (lacks all after C8); Mazarine: 29834 Rés;
Ste Gen: 8^oS318²Inv.2351 (lacks D4); Brest (not seen);
Troyes: CATERON, Médecine 277; Harvard: Arnold Arboretum;
London, BM: B.204(1); London, Wellcome: 2466; New York,
Botanical Gardens: R.BR.QK99.F8 (lacks D4); Oxford,
Bodleian: Byw.U.5.1.

Note: Cf. Janot's edition of 1544

GALIEN, Claude: L'anatomie des os du corps humain, Paris,
D. Janot, 1541

(roman)Lanatomie des|OS DV CORPS|HVMANAIN.|(italic, roman caps.)
Auteur Galien.|Nouvellement traduit de Latin en Fran|coys,
par monfieur maiftre Iehan|Canappe docteur en Medecine.|
Auec priuilege,|M.D.XLI.|A Paris en la rue neufue noftre
Dame|chez Denys Ianot Libraire & Im-|primeur.

Formula: 8^o: A-D⁸ [\$4(-A1)signed] 32 leaves, ff [ilii-xxxii
[Variant: xxix as xix (Mazarine B, Bethesda)]

Contents: A1^R: title; A1^V: blank; A2^R: "le translateur aux
chirurgiens; A4^R: text begins; D8^V: Janot mark=Renouard 480

Typography: 28 lines (B1^R) 116(126) by 60(75); text in
bastard gothic, 85mm for 20 lines (typeface 21) used
throughout, except i) petit-canon roman (typeface 12)
in line 1 of title and in some headings; ii) roman,
5+mm for 1 line (typeface 18) in lines 2-3 of title;
iii) italic roman caps, 29mm for 5 lines (typeface 19)
in lines 4-12 of title and in some headings; iv) bastard
gothic, 16mm for 5 lines (typeface 22) in sidenotes.

Initials: Set 1: DELNQ; C (init 1)

Locations: Mazarine: 29247 (Mazarine A); Mazarine: 29750 Rés
(Mazarine B); Bethesda: Cat. no.1914

Note: This translation may well have been meant as a com-
panion volume to the translation of Galen's Du mouvement
des muscles of 1541, q.v. It may, therefore, have been
printed at the beginning of 1542 n.s.

GALIEN, Claude: Du mouvement des muscles, Paris, D. Janot, 1541 (see note)

(roman)Du mouuemēt|DES MUSCLES,|LIVRES DEVX.|Auteur Galien.|
Nouvellement traduit de Latin en|Francoys, moufieur maiftre
Ie-|hã Canappe Docteur en Medecine.|Avec Priuilege.|1541.|
(bastard)On les vend a Paris en la rue Neufue noftre Dame,
a lēfeigne Saint Je=|han Baptifte, pres faincte Gene=|
uiefue des Ardens en la bouticque de|Denys Janot, libraire
& imprimeur.

Formula: 8^o: A-H⁸ [\$4(-A1)signed] 64 leaves, ff [lilii-lxiii
[misnumbering xlix as xlii]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Canape
to Guillaume Rondelet, dated March 1541 (see note);
A6^V: text begins; H6^R: "le translateur au lecteur";
H8^V: Janot mark=Renouard 480

Typography: 28 lines (B4^R) 117(126) by 60(75); text in bastard
gothic, 85mm for 20 lines, (typeface 21) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) roman, 29mm for 5 lines
(typeface 18) in lines 2-9 of title; iii) bastard gothic,
16mm for 5 lines (typeface 22) in sidenotes.

Initials: Set 1: FL

Locations: Mazarine: 29750 Rés

Note: There is no indication whether the dedication is dated
in the old or the new style. It is therefore possible that
this edition was printed early in 1542 n.s. It could
have been meant as a companion volume to Galen's Anatomie
des os du corps humain of 1541, q.v.

GILLES, Nicole: Les tres elegantes et copieuses annalles, Paris, [N. Couteau] for D. Janot, M. Boursette, A. Girault, J. Kerver, and A. L'Angelier, 1541 (achevé 28 June) and 1544.

[in black and red][in a compartment=Renouard 384](textura)
 Les trefele=(bastard)gantes et copieufes Annalles des
 tref=preux, trefnobles, trefchrestiens et excellens|
Moderateurs des belliqueufes Gaulles. Depuis la|trifte
 defolation de la trefinclyte et fameufe Cite de|Troye iufques
 au regne du trefvertueux roy Fran=coys a prefent regnant:
Compilees par feu trefelo=quent et noble hyftoriographe en
 fon viuât Jndiciaire|& Secretaire du Roy, Cōtrerolleur de fon
 trefor mai=ftre Nicole gille, iufques au temps de trefprudent
 & vi=ctorieux roy Loys .xi^e. Et depuis additionnees felon
 les Modernes hyftoriens. Nouvellement reueues et|corrigees
 oultre les precedentes Impreffions. |~~On~~ On les vend a Paris en
 la Rue neufue noftre|dame a lenfeigne fainct Jehan baptifte. |
 [Mil.D.xli.][Variant: ~~On~~ On les vend a Paris en la Rue fainct
 Jacqs|a lenfeigne des deux cochetz en la boutique de|Jacques
 lreruer libraire iure de Luniuerfite. |[Mil.D.xli. (Lyon)]
 [see note for title of 1544 re-issue]

Colophon: Fin des Annalles de France nouvellement imprimees
 a Paris. Et furent achevees le .xxviii^e. jour de juing
 Mil.D.xli.

Formula: Fol: ~~6~~ A-Y ~~2~~ ⁶ 2A-2Z ~~2~~ ⁶ 28 & ⁴ 29 ⁶ 2 ⁴ [~~34~~ (-~~4~~1D4~~1~~HH&&))~~4~~]
 signed] 304 leaves, ff [6]i-Cxl[5]²i-xxv Cxxvi-Cxxxix xxxii
 -Clii[Cliii][Y,Z signed y,z; PP4 signed PPiii; YY signed
 yy; misnumbering liiii as xlvi, lxix as lxviii, lxxxii as
 lxxxiii, Ciii as Clii, Cviii as Clviii, ²lvii as lviii,
²lxxv as lxxviii, ²Cii as Ciii, ²Cvii as Cx,
²Cviii as Cv, ²Cxi as Cxl; misprinting Cxxxv as Cxxxiv]
 [Variant: Cvii un-numbered (BN A)]

Contents: ¶1^R: title; ¶1^V: blank; ¶2^{Ra}: "proesme" to Charles, duc de Vendômois; 2^{Va}: table: Vol 1; A1^R: text begins; ¶1^R: title: Vol 2; ¶1^{Va}: table: Vol 2; ¶6^R: text begins: Vol 2; ¶3^V: colophon; ¶4: ?blank.

Typography: 53 lines (A3^R) 258(270) by 135(159); text in bastard gothic, 97mm for 20 lines, used throughout, except textura (f 9mm high) in line 1 of titles.

Initials: numerous initials, from Couteau's stock

Woodcuts: several gothic cuts, including portraits og kings

Locations: BN: Rés Fol L³⁵39A (lacks ¶1.4; BN A); BN: Rés Fol L³⁵39B (BN B); Lyon: 127955 (Xerox of title only seen); London, BM: 9200.i.19 (not seen; A. L'Angelier state)

Note: No copy of the Janot state has been located. The Janot imprint transcribed in the title is derived from the the Lindeboom sale catalogue of 1925, pp. 17-18, no.45. The sheets of the 1541 edition appear to have been reissued in 1544 with a new title page:

[in black and red][in a compartment=Renouard 545](textura)

¶ Les Trefelegantes et|(bastard)Copieufes Annalles des trefpreux, trefnobles, trefchreftiēs|et excellens Moderateurs des belliqueufes Gaulles.|Depuis la trifte defolation de la trefinclyte & fameufe|cite de Troye iufques au regne du trefvertueux|roy Francois a prefent regnant: Compilees par feu trefeloquent & noble hyftoriographe|en fon viuāt Jndiciaire & Secretaire du|Roy, cōtrerolleur de fon trefor maiftre|Nicole gille, iufques au temps de|trefprudent et victorieux roy|Loys douziefme.|¶ Et depuis additiōnees felon les modernes hyftoriens, Nou=|uellement reueues & corrigees oultre les precedētes impreffiōs. ¶ Mil.D.xliiii. |[below compartment] ¶ On les vend a Paris en la rue faint Jacques|a lenfeigne de

Note: cont.

Lelephant deuant les Mathurins. [Variant: ~~22~~On les vend a
Paris en la rue faint Jacques|a lenfeigne du Pellican deuant
deuant faint Yues. (BN B)]

Thus, only the Lyon copy represents the 1541 original issue of the edition - unfortunately it has not been possible to examine this copy exhaustively. Cf. the editions of 1536 and 1538 in which Janot was also involved.

GROSPRE, Robert: Epitome de urinis, Aphorismi, Paris, D. Janot, 1541 (after 25 March 1541 n.s.)(see note)

Epitome|ROBERTI GROPRETII|Atrebatibus de Vrinis.|Eiusdem
Aphorismi.|Cum privilegio.|PARISIIS.|Apud Dionisium
Janotium.|1540.

Formula: 16^o in 8's: a-c⁸ [\$4(-a1)signed] 24 leaves, ff [1]
2-16[8]

Contents: a1^R: title; a1^V: blank; a2^R: privilege: granted to
C. L'Angelier for 3 years, dated 25 March 1540 o.s.; a2^V:
achevé dated 16 October 1529 (sic); a3^R: dedication:
Grospré to Nicolaus Florenatus; a4^R: text begins: "de
urinis"; b8^V: blank; c1^R: "aphorismi"

Typography: 26 lines (A5^R) 81(89) by 43; text in roman, 63mm
for 20 lines (typeface 17) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman (d 4mm high, typeface 18) in section
headings in text

Initials: Set 1: MPS

Locations: BN: 8^oTd¹⁵20; Glasgow: BC3-i.1; London, BM:
546.a.6(1); London, Wellcome: 2944; Los Angeles, UCLA,
Biomedical Library.

Note: the erroneous achevé on a2^V perhaps refers to an
earlier edition (see e.g. Jean Bignon's edition of 1539).
This may well be a companion volume to Janot's editions
of Grospre's Regimen sanitatis and Tossignano's Tractatus
de regimine sanitatis of 1540, q.v.

HABERT, François: La jeunesse du banny de lyesse, Paris,
D. Janot, 1541

La ieuneffe du|Banny de lyeffe, efcollier, eftu-|diant à
Tholofe: en laquelle|eft contenu ce qui eft en|la paige
fequente.|Rien ie ne quiers fors grief deuil & angoyffe|
Cela conuient au Banny de lyeffe.|Fy de foulas.|Auec privilege.|
1541|On les vend à Paris en la rue neufue noftre|Dame à
l'enfeigne fainct Iehan Baptifte pres|faincte Geneuiefue des
ardens, par Denys Ia-|not, libraire & imprimeur.

Formula: 8^o: A-P⁸ [\$4(-A1)signed] 120 leaves, ff [1]2-7
[8]9-120 [K signed K (K3 signed kiii); misnumbering 11
as 13, 13 as 5, 17 as 71, 60 as 90, 117 as 107, 120 as
110; misprinting 40 as 04]

Contents: A1^R: title; A1^V: contents; A2^R: "ad lectorem"; A3^R:
dedication: Habert to Jean Guilloteau; A5^R: preface; A7^V:
blank; A8^R: head title; A8^V: blank; B1^R: text begins;
P8^V: Janot mark=Renouard 481

Typography: 25 lines (A4^R) 101(108) by 65 (some sidenotes on
K1^R-L8^V) text in roman, 81mm for 20 lines (typeface 8)
used throughout except i) petit-canon roman (typeface 12)
in line 1 of title and in some headings; ii) roman, 11+mm
for 2 lines (typeface 18) in lines 2-5, 8-10 of title and
in some headings; iii) roman, 13mm for 4 lines (typeface
17) in sidenotes.

Initials: Set 1: DEORSV; C (init 1); S (init 2)

Woodcuts:

A2 ^R :B1	B5 ^V :Cu12	C7 ^R :D7	E8 ^R :G10	M3 ^V :H35
A3 ^R :C2	B8 ^R :Cu5	D3 ^R :P18	F1 ^V :Ha2	M5 ^R :O37
A5 ^R :D1	C2 ^V :P3	D5 ^R :O1	F3 ^R :D5	M5 ^V :C44
B1 ^R :P5	C5 ^R :P15	E5 ^V :Ha1	F6 ^V :D2	N7 ^R :H10

Woodcuts: (cont)

M8 ^R :D58	02 ^V :H41
N1 ^V :H21	06 ^V :032
N6 ^R :033	08 ^R :M16

Locations: BN: Rés Ye 1685 (lacks gathering A, B4 bound before B3); BN: Rothschild (Picot 643, B3.6 bound inside B4.5); Arsenal: 8^OBL 8761 Rés; Beaux-Arts: Masson 279 (not seen); Chantilly: Delisle 882; Troyes: Y.16.3324; London, BM: 241.c.34; Munich: Po. gall. 57; Oxford, Bodleian: Douce B535 (lacks I8, K1)

HABERT, François: La suytte du banny de lyesse, Paris, D. Janot, 1541 (after 12 April)

La fuytte du|Banny de Liefte, ou eft|comprins ce qui eft en|
la feconde paige de|ce prefent li-|ure.|Auec priuilege|
1541.|On les vend à Paris, en la rue neufue nostre|Dame, à
lenfeigne Saint Iehan Baptifte,|en la boutique de Denys
Ianot Imprimeur|& Libraire.

Formula: 8^o: A-L⁸ [\$4(-A1)signed] 88 leaves, ff [1]2-88
[K3,4 signed Kiii, Kiiii; misprinting 80 as 80, 88 as 88]
[Variant: 28 un-numbered (BN, Rothschild; Arsenal;
Chantilly; London, BM)]

Contents: A1^R: title; A1^V: contents; A2^R: privilege: granted
to Habert's cousin Jean Guilloteau, on Habert's behalf,
dated 12 April 1540 o.s.; A3^R: text begins; L8^V: "fin"

Typography: 25 lines (D3^R) 102(111) by 66(80); text in roman,
81mm for 20 lines (typeface 8), used throughout, except
i) petit-canon roman (typeface 12) in lines 1 and 7 of
title; ii) roman, 11+mm for 2 lines (typeface 18) in some
headings; iii) roman, 13mm for 4 lines (typeface 17) in
sidenotes.

Initials: Set 1: CDILNOPV; Set 2: S²; C (init 1); S (init 2)

Woodcuts:

A3 ^R :H14	C2 ^V :H9	D6 ^V :P3	E8 ^V :C79	G2 ^V :Cu17
A4 ^R :DS4	C6 ^V :H41	E2 ^R :Cu12	F5 ^R :P8	G4 ^V :Pe14
B4 ^V :H30	D1 ^R :H31	E5 ^V :D2	F7 ^R :P5	G8 ^V :H13
B7 ^R :H38	D4 ^V :DS2	E7 ^R :C7		

Locations: BN: Rothschild (Picot 643); Arsenal: 8^oBL 8761 Rés;
Beaux Arts: Masson 279 (not seen); Chantilly: Delisle 882bis;
London, BM: 241.c.35; Munich: Po.gall.57

Le LIVRE de l'internele consolation, Paris, D. Janot, 1541
(see note)

Le liure de L'INTERNELLE CONSO-LATION, NOVVELLE-ment reueu,
& diligem-ment corrigé. Confolationes tuæ laetificauerint
animam meam. 1541. ¶ On les vend à Paris en la rue neufue no-
ftre Dame, à l'enfeigne fainct Iehan Baptifte contre faincte
Geneuifue des Ardens, par Denys Ianot.

Colophon: Imprimé à Paris, par Denys Janot.

Formula: 16^o in 8's: A-Z⁸ [\$4(-A1D4)signed] 184 leaves, ff [1]
2-175[176-184][misnumbering 79 as 76, 128 as 118, 168 as
150][NB: Z8 missing in only copy examined and here inferred.]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; Y8^R:
table; Z6^V: colophon; Z7^R-Z8^V: blank.

Typography: 25 lines (A3^R) 79(84) by 54; text in roman, 64mm
for 20 lines (typeface 17) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) roman, 20+mm for 5 lines (typeface 8)
in lines 6-7 of title and in chapter headings.

Initials: Set 1: CMNV

Locations: Ste Gen: 55653 (lacks Z8)

Note: cf. Janot's editions of 1539 and 1540, with the second
of which this may share some sheets.

OVIDE: Les xxi epistres, Paris, D. Janot, 1541

Les .xxi. Epiftres Douide|tranflatees de Latin|en Francoys,|
par reuerend pere en dieu monfei-|gneur leuefque Dangoulefme.|
Nouuellement reueues & corrigees oultre|les precedentes
impreffions.|M.D.XLI.|~~Se~~On les vend a Paris en la rue neufue
noftre|dame a lenfeigne fainct Iehan Baptifte|pres faincte
Geneuiefue des Ar=|dens par Denys Ia=|not Imprimeur.

Formula: 16^o in 8's: A-Z⁸ [\$4(-A1)signed] 184 leaves, ff [i] ii-clxxxii[clxxxiii-clxxxiiii][C3 signed ciii; Y4 signed Viii; misnumbering xxxii as xxxiii, lxxxvii as lxxvii, cxxxvii as cxxxviij, cxxxix as cxxx, cxliii as cxiii, clii as cxlii, clxxi as lxxi]

Contents: A1^R: title; A1^V: blank; A2^R: prologue; A3^R: text begins; V7^V: blank; V8^R: "s'ensuyvent quatre Epistres Dovide" by André de la Vigne; Z6^V: blank; Z7^R: table; Z7^V-Z8^R: blank; Z8^V: Janot mark=Renouard 481

Typography: 29 lines (A4^R) 75(81) by 51; text in roman, 52mm for 20 lines (typeface 20) used throughout, except i) roman, 11+mm for 2 lines (typeface 18) in lines 1-3 of title; ii) roman, 4mm for 1 line (typeface 8) in lines 4-5 of title and in some headings.

Initials: Set 1: CHIPQ; S (init 2)

Woodcuts:

A2 ^R :C2	D4 ^V :H35	G7 ^R :O30	M3 ^R :H9	T5 ^V :O1
A3 ^V :Cu3	E4 ^R :?C4	H6 ^R :H31	M8 ^V :Cu17	Z1 ^R :O48
B5 ^V :C3	G2 ^V :Cu10	I4 ^R :C5	R7 ^V :P18	

Locations: Munich: A.lat.a 1140; Vienna: *35.L.90

Note: This translation was made by Octavien de Saint-Gelais.

RECUEIL des Triumphez faictz en la ville de Chastellerauld,
Paris, D. Janot, 1541 (after 17 June) (see note)

(roman) Recueil des (bastard) Triumphez faictz en la ville de
Chastelle=rauld, aux Nopces de trefilluftre & ma-|gnanime
prince le duc de Cleues, et|de Julliers. &c. Et de la trefillu-|
ftre princeffe de Nauarre, fille|vnique des Roy et Royme|de
Nauarre.| Lordre du Festin faict le iour des|Éfpoufailles.|
¶ Le Tournoy faict le lendemain, la nuict|aux flambeaux.|
¶ Les deuifes & rithmes mifes au Perrõs efle-|uez en la Foreft
dudict Chastellerauld, &|deffenduz par les Cheualiers. ¶ Les
Jouftes et combatz faictz en ladicte|Foreft a limitation des
Cheualiers|errans. ¶ A Paris, en la rue neufue noftre Dame|
par Denis Janot, Libraire,|et Jmprimeur.|M.D.XLJ.

Formula: 8° in 4's: A-C⁴ [\$3(-A1)signed] 12 leaves, un-numbered

Contents: A1^R: title; A1^V: "aux lecteurs"; "dizain par SaneI"
(?sic ?SaleI); "huictain par lauteur"; A2^R: text begins;
C4^V: "fin".

Typography: 31 lines (A3^R) 131(134) by 75; text in bastard
gothic, 85mm for 20 lines (typeface 21) used throughout,
except petit-canon roman (typeface 12) in line 1 of title.
Type ornament 1.

Initials: Set 1: P

Locations: BN: Rés 8°Lk⁷1980

Note: The events referred to in the text ended on 17 June 1541
(see Jourda, Marguerite d'Angoulême, vol.I, pp 264-266)

SAN PEDRO, Diego de Fernandez de: L'amant mal traicte de samye,
Paris, D. Janot, 1541

[in a compartment=Renouard 485]1541. |Lamant mal|TRAICTE DE|
SAMYE. |Acuerdo Oluido. |Auec priuilege. |On les vëd à Paris, en
la rue neufue no|ftre Dame, à l'enfeigne fainct Iehan ba|
ptifte: pres faïcte Geneuiefue des ardës|par Denys Ianot
libraire & ïmprimeur.

Formula: 8⁰: $\tilde{a}^8 A-H^8 I^4 K^2$ [*4(- \tilde{a}^1)signed] 78 leaves, un-numbered

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: privilege: granted to Vincent
Sertenas, dated 29 November 1539; $\tilde{a}^2 R$: dedication: N. de
Herberay (translator) to M. de Saint Gelais; $\tilde{a}^2 V$: "aux
dames de la court"; $\tilde{a}^4 V$: prologue; $A^1 R$: text begins; $K^2 V$:
Janot mark=Renouard 481.

Typography: 22 lines ($A^2 R$) 125(129) by 71; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in line 2 of title and
in some headings; ii) roman, 8mm for 2 lines (typeface 8)
in lines 7-10 of title (using gothic ï); iii) roman, 64mm
for 20 lines (typeface 17) in privilege and in poem on $\tilde{a}^2 R$.

Initials: Set 1: BDEHLM PQS; Set 3: I; C (init 1)

Woodcuts:

$\tilde{a}^4 V$:C2	$D^1 V$:H38	$E^4 V$:P18	$F^5 R$:O21	$G^5 V$:P8
$A^1 R$:DS14	$D^4 R$:O1	$E^6 V$:P15	$F^8 R$:H35	$H^2 R$:H26
$A^6 V$:H33	$D^5 R$:Cu3	$E^8 V$:O48	$G^1 V$:M3	$I^2 R$:D8
$B^4 V$:D13	$D^7 V$:C5	$E^2 R$:P5		

Locations: Vienna: 39.K.34

Note: Cf. Janot's edition, s.d. (after 29 November 1539)

SAN PEDRO, Diego de Fernandez de: Le debat de deux gentilz
hommes Espagnolz, Paris, D. Janot for J. Longis and V.
Sertenas, 1541

See no.186

SÉNÈQUE: Les motz dorez, Paris, D. Janot, 1541

Les motz|DOREZ DE SENEQUE|des quatres vertus Cardinalles,|
tranflately de latin, en Frācoys.|[mark=Renouard 481; mottoes,
set vertically, left: Patere aut abftine.; right: Nul nē fi
frotte.][M.D.XLI.][A Paris, en la rue neufue noftre Da=|chez
Denys Ianot, Libraire|& Imprimeur.

Colophon: Cy fine Senecque des motz dorez des quatre vertus
cardinalles, compose par messire Claude de Seyssel docteur
en tous droictz, conseiller, &, maistre des requestes,
ordinaire de lhostel du roy, & archevesque de Thuriz (sic).
Nouvellement imprime a Paris.

Formula: 16^o in 8's: A-S⁸ [\$4(-A1)signed] 144 leaves, ff [i]
ii-cxxxix[cxl-cxliiii][mis-numbering cxxvii as cxviil]

Contents: A1^R: title; A1^V: dedication: [C. de Seyssel] to
Charles VIII; A4^V: prologue; A5^V: text begins; S3^V:
table; S7^R: "enseignements & dictons"; S8^R: colophon;
S8^V: blank.

Typography: 29 lines (I2^R) 75(80) by 42(54); text in roman,
52mm for 20 lines (typeface 20), used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman (typeface 8) in mottoes by
mark on title.

Initials: Set 1: CDEHLPR; Set 2: C²E²NN²PS

Woodcuts:

A1 ^V :M6	B4 ^R :H18	E2 ^R :B1
A4 ^V :C2	B8 ^R :D7	E6 ^R :C5
B2 ^R :G2	D3 ^R :O28	F1 ^R :D2

Locations: Beaux-Arts: Masson 284

SEYSSSEL, Claude de: La grand monarchie de France. La loy salicque, Paris, D. Janot for G. Du Pré, 1541 (see note)

[in a compartment=Renouard 485]1541. |La grãd mo- |NARCHIE DE FRANCE, |COMPOSEE PAR MESSIRE CLAV|de de Seyffel lors euefque de Marfeille|& depuis Archeuefque de Thurin, a- |dreffant au Roy trefchreftian, Frãcoys|premier de ce nom. |XLa loy Salicque, premiere loy|des Francoys. |On les vend en la rue neufue noftre dame, a|lenfeigne Saint Iehan baptifte, contre Sainte|Geneuiefue des Ardens, par Denys Ianot libraire|& Imprimeur. [Variant: On les vend en la grand falle du Palays, au pre=|mier pillier en la bouticque de Galliot du pre li=|braire iure en luniuerfite de Paris. (BN A; BN B; Ste Gen; La Rochelle; Lunel; Cambridge, King's College; Cambridge, University Library; Chicago, University; London, BM; Oxford, Taylor Institution.)]

Colophon: Ce present livre a esté achevé d'imprimer à Paris, par Denys Janot, le dernier jour de Decembre, Pour Galliot du Pré, Libraire juré en L'université de Paris.

Formula: 8^o: $\tilde{a}^8 \tilde{e}^4 A-M^8 N^4 O-X^8$ [\$4(-\tilde{a}1\tilde{e}N4)\$signed] 176 leaves, ff [12]1-99[1]100-162[163][=164][G4 signed Giii; mis-numbering 98 as 88; mis-printing 122 as 1z2][Variants: E2 signed Wii (London, BM; Oxford, Taylor Institution); I4 signed Hiii (BN A; BN B; Arsenal A; Arsenal B; Ste Gen; La Rochelle; Brussels; Chicago, Newberry Library; Harvard; London, BM; Vienna); mis-numbering 98 as 68 (Arsenal A; Beaux-Arts; Lunel; San Marino); 162 as 62 (BN B; Arsenal A; Arsenal B; Beaux-Arts; Ste Gen; Lunel; Brussels; Chicago, Newberry Library; Harvard; San Marino; Vienna)]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: blank; $\tilde{a}2^R$: prologue; $\tilde{a}7^V$: table; $\tilde{e}4$: blank; $A1^R$: text begins; $N4$: blank; $O1^R$: title: "la loy salicque"; $X7^V$: colophon; $X8^R$: blank; $X8^V$: Janot mark=Renouard 480 [Variant: Du Pré mark=Renouard 261 (BN A; BN B; Arsenal A; Arsenal B; Ste Gen; La Rochelle; Cambridge, King's College; Cambridge, University Library; Chicago,

Contents: cont,

University; London, BM; Oxford, Taylor Institution.

Typography: 28 lines (B3^R) 114(121) by 65; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in headings; iii) roman (typeface 20) in lines 11-14 of title.

Initials: Set 1: DEILMNOPQRV

Woodcuts:

ã2^R:B1 C7^R:G4
A1^R:H14 L4^R:G22
A5^R:G11

Locations: BN: Rés 8^oLe⁴1A (BN A); BN: 8^oLe⁴1 (BN B); Arsenal: 8^oH12100 (lacks ã4, N4, X1.8; Arsenal A); Arsenal: 8^oH12101 (Arsenal B); Beaux-Arts: Masson 280 (lacks ã4, N4); Ste Gen: 8^oL122 Inv1067 Rés; La Rochelle: Rés 286^c; Lunel: 14075; Troyes (not seen); Brussels: V9650; Cambridge, Kings College; Cambridge, University Library: U*.7.41; Chicago, Newberry Library: Case.J4039.822; Chicago, University Library: DC113.A3S5 Rare bk (lacks ã4, N4, X8); Harvard: Typ 515.41.782 (lacks ã4); London, BM: 1389.a.4; Oxford, Taylor Institution: Vet Fr I A138; San Marino: 380980 (lacks ã4); Vienna: 58.M.47 (lacks ã4, N4)

Note: The dating of this edition is problematic. The title carries 1541, while the title of the "loy salicque" (O1^R) carries 1540; the colophon merely mentions 31 December, without naming the year. What seems most likely is that the title was printed after the colophon, with the preliminaries (the colophon having been dated on the last day of 1540) by which time it was 1541 n.s.

VALERE MAXIME: Les epitomes de Valere le grand, Paris, D. Janot, 1541

(roman)Les Epitho|MES DE VA-|LERE LE GRAND.|[mark=Renouard 481; mottoes set vertically: (italic, roman caps.) left: Patere aut abftine. ; right: Nul ne fi frotte.]](roman)M.D.XLI.|A Paris, en la Rue neufue noftre Dame|chez Denys Ianot Libraire & Imprimeur.

Colophon: Fin des Epithome (sic) de Valere le grand, par Robert de valle, recueilly & mis au brief, & nouvellement traduit, de latin en Francoys par Guillaume Michel dict de Tours.

Formula: 16^o in 8's: a-b⁸A-R⁸ [\$4(-a1)signed] 152 leaves, ff [16]li-cxxxvi [mis-printing xvii as xvif]

Contents: a1^R: title; a1^V: blank; a2^R: table; A1^R: text begins; R8^V: colophon

Typography: 29 lines (B4^R) 75(81) by 42(57); text in roman, 52mm for 20 lines (typeface 20) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii] italic, roman caps. (typeface 19) in mottoes on title and in some headings. Type ornament 24.

Initials: Set 1: BCILMPS; Set 2: CILM²NS²TV²; C (init 1); S (init 2)

Woodcuts:

A1 ^R :H14	F8 ^V :C7	O8 ^R :G2
C3 ^V :H29	H8 ^R :D20	Q5 ^V :D11
E1 ^V :G1	M8 ^V :H41	

Locations: London, BM: C97.a.21

VIAS, Anthoine: Le sophologe d'amour, Paris, D. Janot for
G. Corrozet, 1541

See FICIN no.145

AMADIS: Le tiers livre de Amadis de Gaule, Paris, D. Janot for J. Longis and V. Sertenas, 1542 (achevé 1 December 1541)
Edition III A

LE TIERS LIVRE|de Amadis de Gaule, conte-|nant les guerres
& dif-|cordz, qui furuindrent en la grand Bretaigne, & es
en-|uironz, A l'occasion du mauuais conseil que re-|ceut
le Roy Lyfuart de Gandandel & Bro-|cadan, Contre Amadis &
les fiens,|dont depuis maintz bons cheua-|liers d'une part
& d'autre, finirent cruellement|leurs iours.|Acuerdo
Olvido.|[mark=Renouard 480; mottoes set vertically, left:
Patere aut abftine. ; right: Nul ne f'y frotte.]|Auec priuilege
du Roy.|1542.|Nouvellement imprimé à Paris par Denys Janot
libraire & impri-|meur, demourant en la rue neufue nostre
Dame, à L'enfeigne Saint|Iehan Baptifte, pres Sainte
Geneuiefue des Ardens. [Variants: line 13: woodcut=Vag8 sp1;
lines 16-18: On les vend au Palays en la gallerie par ou on
va à la Chancelerie, en la|bouticque de Iehan Longis, & en
la feconde porte du Palays. (BN B; Bordeaux); line 13:
woodcut=Vag8 sp1; lines 16-18: On les vend au Palays en la
gallerie par ou on va à la Chancelerie, en la|bouticque de
Vincēt Sertenas, & en la rue neufue nostre Dame à l'enfeigne|
de la corne de cerf. (BN A)] [N.B. the "d" in "Oluido", line
12, and in "du", line 15, is an inverted "p".]

Colophon: Fin du Tiers livre d'Amadis de Gaule, nouvellement
imprimé à Paris par Denis Janot imprimeur & libraire. Et
fut achevé d'imprimer le premier jour de Decembre mil
cinq cens quarante & ung. Acuerdo olvido.

Formula: Fol: $\tilde{a}^4 A - P^6 Q^4$ [$\$4(-\tilde{a}124Q4)$ signed] 98 leaves, ff [4]
I-XCIIII [mis-numbering VI as V, XXVII as XXVI, LXVIII
as LXIX.]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: privilege: brief extract only;
 $\tilde{a}2^R$: "au Seigneur des Essars", by Mathurin Beheu; "au
 lecteur", by Mathurin Beheu; $\tilde{a}2^V$: Greek verses by Angelus
 Lascaris (see Vaganay, Amadis en français, p.24); $\tilde{a}3^R$:
table; $\tilde{a}4$: blank; $A1^R$: text begins; $Q4^V$: colophon

Typography: 42 lines ($F3^R$) 242(258) by 137; text in roman,
 115mm for 20 lines (typeface 18) used throughout, except
 i) petit-canon roman (typeface 12) in lines 1-3, 12, 14
 of title and in some headings; ii) Greek on $\tilde{a}2^V$.

Initials: Set 1: CDEIQS; T (init 17); P (init 18)

Woodcuts and frames:

$A1^R$:Vag27 sp1 hp12 tp11	$I1^V$:Vag84 sp2/3/4 hp11 tp12
$B1^R$:Vag27 sp1 hp12 tp11	$I6^R$:Vag85 sp1 hp12 tp11
$B5^V$:Vag77 sp1 hp12 tp11	$K6^R$:Vag29 sp2/3/4 hp11 tp12
$C6^R$:Vag14 sp1 hp12 tp11	$L6^R$:Vag9 sp1 hp12 tp11
$D3^V$:Vag79 sp1 hp12 tp11	$M4^V$:Vag13 sp1 hp12 tp11
$E3^V$:Vag4 sp1 hp12 tp11	$N2^V$:Vag3 sp1 hp12 tp11
$F5^V$:Vag34 sp1 hp12 tp11	$O2^V$:Vag13 sp1 hp12 tp11
$G5^V$:Vag1 sp1 hp12 tp11	$Q1^R$:Vag27 sp1 hp12 tp11
$H3^R$:Vag35 sp1 hp12 tp11	

Locations: BN: Rés Y²94 (BN A); BN: Rés Y²106 (BN B);

Bordeaux: B336; Munich: Po hisp 4 (Munich A); Munich:
 Po hisp 4a (Munich B)

AMADIS: Le tiers livre de Amadis de Gaule, Paris, D. Janot for J. Longis and V. Sertenas, "1542" (achevé "1 December 1541") Edition III B

LE TIERS LIVRE|de Amadis de Gaule, conte-|nant les guerres
& dif-|cordz qui furuindrent en la grand Bretaigne, & es|
enuirons, A l'occafion du mauuais confeil que|receut le Roy
Lifuart de Gandandel & Bro-|cadan, Contre Amadis & les fiens,|
Dont depuis maintz bons Che-|ualiers d'une part & d'autre,|
finirent cruellement|leurs iours.|Acuerdo Olvido.|[mark=
Renouard 480; mottoes set vertically, left: Patere aut
abftine. ; right: Nul ne f'y frotte.]|Auec priuilege du Roy. |
1542. |Nouuellement imprimé à Paris par Denys Janot imprimeur
& libraire, |demourant en la rue neufue noftre Dame, à
l'enfeigne Saint Iehan Bap-|tifte, contre Sainte Geneuiefue
des Ardans. [Variants: line 13: woodcut=Vag8 sp1; lines 16-18:
On les vend au Palays en la gallerie par ou on va à la
Chancellerie, en la|bouticque de Iehan Longis libraire.
(Beaux-Arts; Cambridge, Trinity College; Oxford, Bodleian);
line 13: woodcut=Vag8 sp1; lines 16-18: On les vend au Palays
en la gallerie par ou on va à la Chancellerie, en la|
bouticque de Vincent Sertenas, & en la rue neufue noftre
Dame à l'enfei-|gne de la corne de Cerf. (Sorbonne; Angers;
Copenhagen; New York, Columbia University)]

Colophon: Fin du Tiers livre d'Amadis de Gaule, nouvellement
imprimé à paris par Denys Janot imprimeur & libraire. Et
fut achevé d'imprimer le premier jour de Decembre, mil
cinq cens quarante & un. Acuerdo Olvido.

Formula: Fol: ã⁴A-P⁶Q⁴ [\$4(ã124Q4)signed] 98 leaves, ff [4]
I-XCIIII [mis-numbering XXXVI as XXXVIII]

Contents: ã1^R: title; ã1^V: privilege: brief extract only;
 ã2^R: "au Seigneur des Essars" by Mathurin Beheu; "au
 lecteur" by Mathurin Beheu; ã2^V: Greek verses by Angelus
 Lascaris (see Vaganay, Amadis en français, p. 24); ã3^R:
table; ã4: blank; A1^R: text begins; Q4^V: colophon

Typography: 42 lines (F3^R) 240(255) by 144; text in roman,
 115mm for 20 lines (typeface 18) used throughout, except
 i) petit-canon roman (typeface 12) in lines 1-3, 12, 14
 of title and in some headings; ii) Greek on ã2^V.

Initials: Set 1: CDEISV; T (init 17); P (init 18)

Woodcuts and frames:

A1 ^R :Vag27 sp4 hp14 tp=hp11	I1 ^V :Vag84 sp2/3/4 hp13 tp10
B1 ^R :Vag27 sp1 hp11 tp=hp10	I6 ^R :Vag85 sp1 hp14 tp13
B5 ^V :Vag77 sp1 hp11 tp9	K6 ^R :Vag29 sp2/3/4 hp12 tp11
C6 ^R :Vag14 sp1 hp9 tp12	L6 ^R :Vag9 sp1 hp14 tp13
D3 ^V :Vag79 sp1 hp11 tp9	M4 ^V :Vag13 sp1 hp14 tp13
E3 ^V :Vag4 sp1 hp11 tp9	N2 ^V :Vag3 sp4 hp14 tp10
F5 ^V :Vag34 sp1 hp11 tp9	O2 ^V :Vag13 sp1 hp9 tp12
G5 ^V :Vag1 sp1 hp12 tp16	Q1 ^R :Vag27 sp1 hp9 tp12
H3 ^R :Vag35 sp1 hp14 tp17	

Locations: Beaux-Arts: Masson 354; Sorbonne: Rra 125; Angers:
 BL 2732; Lyon: 107713 (lacks gathering ã); Cambridge,
 Trinity College; Cincinnati: RA.q. Fiction; Copenhagen:
 18-261; London, BM: 12403.h.14(3); New York, Columbia
 University: B86 Am1.JM21.Q; Oxford, Bodleian: Douce L492

ARCANDAM: De veritatibus et praedictionibus astrologiae, Paris,
D. Janot for J. Foucher and V. Gaultherot, 1542

See no. 131

BOCCACCIO, Giovanni: Le Philocope, Paris, D. Janot for
J. André, 1542 (achevé 24 January) (see note)

(roman)Le Philocope de Meffire Iehan|Boccace Florentin,|
Contenāt l'hiftoire de Fleury|& Blanchefleur,|DIVISE EN
SEPT LIVRES TRADVICTZ D'ITA-|LIEN EN FRANÇOYS PAR ADRIEN
SEVIN GENTILHOM-|me de la maifon de Monfieur de Gié.|
M.D.XLII.|[mark=Renouard 480; mottoes set vertically, italic,
roman caps., left: Patere aut abstine ; right: Nul ne f'y
frotte.]](roman)Auec Priuilege du Roy.|(italic, roman caps.)
On les uend à PARIS en la rue neufue Nofre dame à l'enfeigne
Saint|IEHAN BAPTISTE contre faincte Geneuiefue des Ardens|
par DENYS JANOT Imprimeur & Librayre. [Variants: line 9:
mark=Renouard 12; lines 11-13: (roman) On les vend à Paris
en la grand Salle du Palais au premier|pillier en la
boutique de Iehan André libraire|iuré en l'Vniuerfité de
Paris (BN; Le Mans; Brussels; Oxford, Bodleian)]

Colophon: Fin des Sept livres du Philocope de messire Jehan
Boccace Florentin, nouvellement imprimé à Paris par
Denys Janot Imprimeur & libraire, le xxiiii iour de
Fevrier mil v. xlii.

Formula: a⁶A-2F⁶ [\$4(-a12)signed] 180 leaves, ff [I-II]
III-VI ²I-CLXXIIII [S4 signed Riiii; misnumbering XXI as
XXIII, XLVII as XLI, XLVIII as XLIII, LXIII as LXII,
LXXVII as LXXII, CIIII as CIII, CXVII as CXVIII, CXLIII
as CXLIIII, CXLIIII as CXL, CLXXII as CLXVIII; mis-printing
XIX as XIXIII, LIIII as LIIII] [Variants: XXIII as XIIII
(BN; Le Mans; Oxford, Bodleian); CXIIII as CI (BN); CXLV
as CLXV (Le Mans; Brussels; Oxford, Bodleian); CLXIII as
CXLXIII (BN; Arsenal; Le Mans; Brussels; London, BM;
Oxford, Bodleian; Vienna)]

Contents:

a1^R: title; a1^V: privilege: granted to J. André for 4 years, dated 23 January 1541 o.s.; a2^R: poem to Raymond Sac, signed "plus que moins" (i.e. Gilles Corrozet); latin poem by Raymond Sac to Adrien Sevin [Variant: not present in Le Mans; Brussels; Oxford, Bodleian]; a2^V: "aux lecteurs" by Nicolas de Herberay [Variant: preceded by Latin poem (as above, a2^R) but headed as being Raymond Sac to Gilles Corrozet (Le Mans; Brussels; Oxford, Bodleian)]; "aux lecteurs" signed "Ne pys ne mieulx" (i.e. Saint-Romard); a3^R: dedication: Sevin to Claude de Rohan; a6^V: blank; A1^R: text begins; FF6^V: "le translateur pour conclusion"; colophon.

Typography: 42 lines (E1^R) 238(253) by 137(156); text in roman, 115mm for 20 lines (typeface 18) used throughout except i) petit-canon roman (typeface 12) in lines 1-4, 10 of title and in headings; ii) italic roman caps., 58mm for 10 lines (typeface 19) in lines 11-13 of title (Janot state), some preliminary matter and in sidenotes.

Initials: Set 1: CES; A (init 5); E (init 14).

Woodcuts and frames:

B2^V: Vag85 sp1 hp11 tp12
 B3^V: Vag123 sp2/4 hp12 tp11
 B4^V: Vag34 sp2/4 hp10 tp9
 B5^R: Vag3 sp2/4 hp12 tp11
 C1^R: Vag79 sp1 hp13 tp13
 D4^R: Vag343 sp2/4 hp9 tp14
 D5^R: Vag31 sp1 hp14 tp9
 E1^V: Vag343 sp2/4 hp9 tp15
 E6^R: Vag5 sp1 hp15 tp16
 F3^V: Vag13 sp3 hp11 tp12
 G3^V: Vag34 sp3 hp16 tp17
 I2^R: Vag29 sp2/3/4 hp10 tp9
 I6^R: Vag9 sp1 hp11 tp12
 K1^V: Vag85 sp3 hp11 tp13
 K3^R: Vag34 sp4 hp15 tp17
 L2^R: Vag343 sp3 hp11 tp13





Woodcuts and frames, cont.

N3^V:Vag31 sp3 hp11 tp13
 N5^R:Vag14 sp4 hp16 tp15
 O5^V:Vag27 sp3 hp11 tp13
 P4^V:Vag8 sp1 hp9 tp12
 P6^V:Vag34 sp3 hp11 tp13
 Q2^V:Vag85 sp3 hp16 tp15
 Q3^R:Vag27 sp1 hp15 tp9
 Q4^R:Vag13 sp1 hp9 tp12
 X5^R:Vag27 sp1 hp15 tp9
 Y6^V:Vag77 sp1 hp15 tp9
 AA6^V:Vag13 sp4 hp16 tp15
 BB2^R:Vag3 sp1 hp15 tp9
 BB2^V:Vag34 sp4 hp12 tp17
 BB4^R:Vag4 sp1 hp15 tp9
 CC2^V:Vag3 sp1 hp15 tp9
 DD3^R:Vag13 sp1 hp15 tp9
 DD5^R:Vag79 sp4 hp12 tp=hp9
 DD6^V:Vag123 sp1 hp10 tp17
 EE5^R:Vag13 sp4 hp12 tp16
 FF2^R:Vag31 sp1 hp10 tp17

Locations: BN: Rés Y² 202 (lacks a2); Arsenal: Fol BL 950 Rés;
 Beaux-Arts: Masson 359 (not seen); Grenoble (not seen);
 Le Mans: BL 3409 (lacks L23Z2345); Nantes, Dobrée (not
 seen); Toulouse (not seen); Brussels: VI/49.350/B/LP;
 Copenhagen (not seen); Harvard: Typ 515.42.223F; London,
 BM: 86.1.13; Oxford, Bodleian: Douce B. subt. 87 (lacks
 EE2.5 replaced by another EE1.6); Vienna: 51.R.9;
 Washington, Folger: PQ1410.C6.v2 Cage (partly made up of
 sheets of a later issue bearing Estienne Groulleau's
 imprint, but retaining 1542 as the date on the reset title);
 Williamstown; Yale: Hc75.13.H

Note: Renouard, Imprimeurs et libraires..., Vol.1, no.155
 dates this 1543 n.s., but study of the breakages to the
 woodcuts indicates that the achevé must be in the new
 style.

BOEMUS, Johann: Recueil de diverses histoires, Paris, [for] D. Janot and A. and C. L'Angelier, 1542

* Recueil de DIVERSES HISTOIRES TOVCHANT LES SITVATIONS de toutes regions & pays contenez es trois parties du monde, avec les parti-culieres moeurs, loix, & cae-remponies de toutes na-tions & peuples y habitās. Nou|uellemēt|tra-|duict de latin en|Francois.|1542.  On les vend a Paris en la rue neuf-|ue noftre dame a lymage fainct Iehan.|par Denys Ianot. [Variants:  On les vend a Paris en la grant fal-|le du palais au fecond pillier par Ar-|noul langelier. (Munich);  On les vend a Paris en la grant fal-|le du palais au premier pillier par Char|les langelier. (BN A)]

Formula: 8^o: a-z & A-I⁸ [\$4(-a1)signed] 264 leaves, ff [18] 1-244[245-246][mis-numbering 12 as 11, 203 as 103, 216 as 226][Variants: e1 signed c, h4 signed iiiii; misnumbering 230 as 232 (BM)]

Contents: a1^R: title; a1^V: blank; a2^R: dedication; (translator) to Charles V; a2^V: tables; b5^R: prologue; c3^R: text begins; I5^V: "briefve instruction"; I6^V: colophon; I7^R-I8^V: blank

Typography: 31 lines (m2^R) 123(131) by 63(79); text in roman, 80mm for 20 lines, used throughout except: a petit-canon roman in line 1 of title.

Initials: 20 initials

Locations: BN; G 9123 (=BN A); BN: G 13395 (BN B, not seen); London, BM: 566.b.46; Munich: Geo.U.278.

BRIEF recueil de toutes les sortes de jeux, Paris, D. Janot,
1542 (see note)

"Brief recueil|| de tovttes les sor|| tes de ieux qu'auoient|| les
anciens Graecz & Ro|| mains, Et comment ilz|| vsoient d'iceulx.||
1542.|| Avec priuilege.|| De l'imprimerie de Denys Janot,
imprimeur et libraire, demourant à Paris." - La Roche Lacarelle,
Pichon, Renouard

Formula: "In 16 de 4Off. non chiffrés" - La Roche Lacarelle,
Pichon

Contents: no information

Typography: "lettres rondes" - Pichon

Initials: no information

Woodcuts: no information

Locations: no information

Note: See La Roche Lacarelle Catalogue, p.42, no.106 and
Pichon Catalogue, Part I, p.199, no. 694, from which
all the details given above are drawn. Renouard (MS, no 186)
suggests some of the line endings marked in the title.

CHRESTIEN, Guillaume: Oratio de legitimæ, veraeque medicinæ præstantia et arte, Paris, D. Janot, 1542.

(roman)Oratio de legitimæ, ve-|RAEQVE MEDICINAE PRAESTAN-|
TIA, ET ARTE, LABORIBVSQVE IN EA|(italic, roman caps.)
perdiscenda. neceffariò fubeundis, & reprimendis|pfeudiatrorum
erroribus imposituris, deque|uenenofa, ac perniciofa ueratri
natura, ad|Aurelianos ciues, Authore Guillelmo|Christiano,
medico, Aureliano.|[mark=Renouard 480: mottoes set vertically,
left: Nul ne f'y frotte. ; right: Patere aut abstine.](roman)
Cum Priuilegio.|PARISIIS.|Ex officina Dionisii Janotii
thypographi.|1542.

Formula: 4⁰: A-G⁴ [\$3(-A1] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Chrestien
to Pierre Berruyer and Jean Escoreolus, dated 15 October
1539; A3^R: text begins; G3^R: "Christophorus Landrinus
Aurelius candido lectori S.D." dated "5 nonas Novembris"
(?=1 November) 1539; G4^R: Janot mark=Renouard 480; G4^V:
blank.

Typography: 28 lines (A4^R) 161(173) by 104(121); text in italic,
roman caps., 116mm for 20 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title and in some headings; ii) roman (typeface 18) in
lines 2-3, 10-13 of title, in running titles and some
headings; iii) roman, 17mm approx. for 4 lines (typeface 23)
in sidenotes; iv) some greek in text.

Initials: Set 1: S

Locations: BN: 4⁰T²¹18; Vienna: 74.F.71

DORE, Pierre: Dyialogue instructoire des chrestiens, Paris,
D. Janot, 1542

(roman)Dya|logue|(bastard)Jnf|structoire des Chreftiens, en la|
Foy, Eſperance, et Amour|en Dieu.|(roman)¶Iuſtus viuit ex fide.|
¶Abacuc.²|(bastard)¶Compofe par frere Pierre|Dore Docteur en|
Theologie.|(roman)1542|(bastard)¶Jmprime nouuellement a Paris|
par Denys Janot: demourant en|la rue neufue noſtre Dame a
lenfei=|gne faiçt Jehan Baptiſte, pres fai=|cte Geneuiefue
des ardens.

Formula: 16⁰ in 8's: A-Y⁸ [\$4(-A1)signed] 176 leaves, un-
numbered [X,Y signed x,y]

Contents: A1^R: title; A1^V: woodcut; A2^R: text begins; V6^R:
"la paſſion de Jeſus ſelon les quatre Evangelistes"

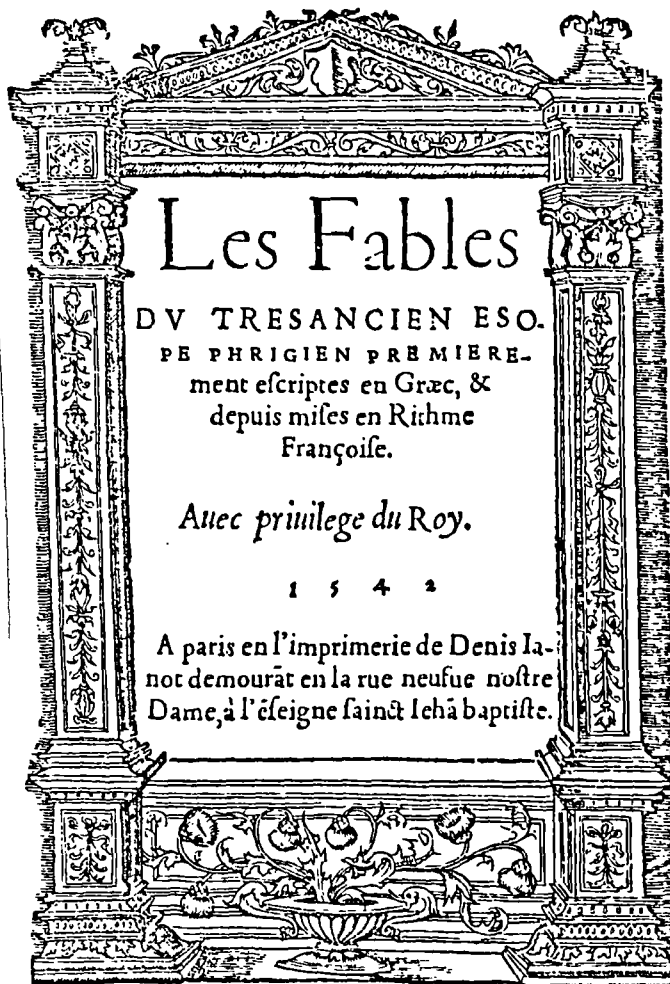
Typography: 22 lines (A3^R) 91(95) by 55; text in bastard gothic,
85mm for 20 lines (typeface 21) used throughout, except
i) roman, ſame ſize (typeface 23) in latin quotations in
text; ii) petit-canon roman (typeface 12) in line 1 of title.

Initials: Set 1: D

Woodcuts:

A1^V:M10

Locations: BN: Rés D13571



Les Fables

DV TRESANCIEN ESOPHE PHRIGIEN
Premièrement escriptes en Græc, &
depuis mises en Rithme Françoisse.

Avec privilege du Roy.

1 5 4 2

A paris en l'imprimerie de Denis la-
rot demourât en la rue neufue nostre
Dame, à l'ésleigne saint lehâ baptiste.

ESOPÉ de Phrygie: Les fables, Paris, D. Janot, 1542 (after 4 August)

[in a compartment=Renouard 483](roman)Les Fables|DV TRESANCIEN
ESO-|PE PHRIGIEN PREMIERE-|ment escriptes en Graec, &|depuis
mises en Rithme|Françoise.|(italic, roman caps.)Auec
priuilege du Roy.|(roman)1542.|A paris en l'imprimerie de
Denis Ia-|not demourât en la rue neufue nostre|Dame, à
l'ẽfeigne fainct Iehã baptifte.

Formula: 8^o: A⁴B-N⁸O⁴ [\$4(-A14O4)signed] 104 leaves, un-
numbered [G4 signed Ciiii]

Contents: A1^R: title; A1^V: privilege: letters patent to an
un-named person, dated 4 August 1542; A2^R: dedication:
G. Corrozet (?translator) to Henri, duc de Bretagne;
A4^V: text begins; O4^V: [in a compartment=A] Janot mark=
Renouard 480

Typography: no fixed number of lines per page; text in roman,
84mm for 20 lines, used throughout, except i) petit-canon
roman (typeface 12) in line 1 of title and in some headings;
ii) italic, roman caps. (typeface 19) in line 7 of title,
in titles of woodcuts and in mottoes of mark on O4^V.

Compartments: (references are to Renouard's numbering)

A1 ^R :483	CDE56 ^V :484	K56 ^V :484
A4 ^V :485	CDE78 ^V :485	K78 ^V :486
B12 ^V :484	F-I12 ^V :483	LMN12 ^V :483
B34 ^V :483	F-I34 ^V :486	LMN34 ^V :485
B56 ^V :486	F-I56 ^V :485	LMN56 ^V :484
B78 ^V :485	F-I78 ^V :484	LMN78 ^V :486
CDE12 ^V :486	K12 ^V :483	O12 ^V :484
CDE34 ^V :483	K34 ^V :485	O3 ^V :485

Woodcuts:

A4 ^V :E1	B3 ^V :E4	B6 ^V :E7	C1 ^V :E10	C4 ^V :E13
B1 ^V :E2	B4 ^V :E5	B7 ^V :E8	C2 ^V :E11	C5 ^V :E14
B2 ^V :E3	B5 ^V :E6	B8 ^V :E9	C3 ^V :E12	C6 ^V :E15

Woodcuts: (cont)

C7 ^V :E16	E8 ^V :E32	H1 ^V :E49	K4 ^V :E66	M5 ^V :E82
C8 ^V :E17	F1 ^V :E33	H2 ^V :E50	K5 ^V :E67	M6 ^V :E83
D1 ^V :E18	F2 ^V :E34	H3 ^V :E51	K6 ^V :E68	M7 ^V :E84
D2 ^V :E39	F3 ^V :E35	H4 ^V :E52	K7 ^V :E69	M8 ^V :E85
D3 ^V :E19	F4 ^V :E36	H5 ^V :E53	K8 ^V :E70	N1 ^V :E86
D4 ^V :E20	F5 ^V :E37	H6 ^V :E54	L1 ^V :E71	N2 ^V :E87
D5 ^V :E21	F6 ^V :E38	H7 ^V :E55	L2 ^V :E72	N3 ^V :E88
D6 ^V :E22	F7 ^V :E39	H8 ^V :E56	L3 ^V :E73	N4 ^V :E89
D7 ^V :E23	F8 ^V :E40	I1 ^V :E57	L4 ^V :E74	N5 ^V :E90
D8 ^V :E24	G1 ^V :E41	I3 ^V :E58	L5 ^V :E75	N6 ^V :E91
E1 ^V :E25	G2 ^V :E42	I4 ^V :E59	L6 ^V :E76	N7 ^V :E92
E2 ^V :E26	G3 ^V :E43	I5 ^V :E60	L7 ^V :E77	N8 ^V :E93
E3 ^V :E27	G4 ^V :E44	I6 ^V :E61	L8 ^V :E78	O1 ^V :E94
E4 ^V :E28	G5 ^V :E45	I7 ^V :E62	M1 ^V :E79	O2 ^V :E95
E5 ^V :E29	G6 ^V :E46	I8 ^V :E63	M2 ^V :E80	O3 ^V :E96
E6 ^V :E30	G7 ^V :E47	K1 ^V :E64	M3 ^V :E105	
E7 ^V :E31	G8 ^V :E48	K3 ^V :E65	M4 ^V :E81	

Locations: BN: Rés Yb 1003; Arsenal: 8^oBL 16771 (lacks L8N1.8
O1-4); Harvard: Typ.515.42.123; Munich: A.gr.b.186 (lacks
N7); Wolfenbüttel: Lg 76.1

Note: Compartment 486 was damaged during the printing of
this edition. Cf. Janot's edition of 1544.

FICIN, Marsile: La diffinition et perfection d'amour, Paris,
D. Janot for G. Corrozet, 1542

See no.145

FICIN, Marsile: Le premier/second livre de la vie saine/de la vie longue, Paris, D. Janot, 1542 (after 17 March)

[in black and red](roman)Le premier li-|(bastard)ure de
Marfille Fifcine, de|la vie faine, Traduict de|latin en
Francoys par|maiftre Jehā beau=|filz, Aduocat ou|chaftelet de|
Paris.|Plaifir faict viure.|Auec priuilege.|(roman)1541|
 (bastard) On les vend a Paris, en la rue neufue|Nofre dame,
 a lenfeigne Saint Jehan|Baptifte, par Denys Janot Libraire
&|Jmprimeur.

Formula: 8^o: $\tilde{a}^8 A-E^8 F^4 2\tilde{a}^8 2A-2F^8 2G^4$ [\$4(\tilde{a}, \tilde{a}\tilde{a}1F4GG34)\$signed]
 112 leaves, ff [i-viii]ix-lII [8]²i-li[lII][$\tilde{a}\tilde{a}2$ signed $\tilde{a}2$]
[Variant: misnumbering xiii as xiiii (Montpellier)]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: privilege: granted to Janot for
 3 years, dated 17 March 1541 o.s.; $\tilde{a}2^V$: blank; $\tilde{a}3^R$:
dedication: Beaufilz to Matthieu Chartier (fils); $\tilde{a}4^V$:
prologue; $\tilde{a}7^V$: table; $A1^R$: text begins; $\tilde{a}\tilde{a}1^R$: title: "de
 la vie longue"; $\tilde{a}\tilde{a}1^V$: privilege: same setting of type as
 on $\tilde{a}1^V$; $\tilde{a}\tilde{a}2^V$: blank; $\tilde{a}\tilde{a}3^R$: dedication: Beaufilz to Louis
 Laserre; $\tilde{a}\tilde{a}5^R$: prologue; $\tilde{a}\tilde{a}6^R$: table; $\tilde{a}\tilde{a}7^V$ - $\tilde{a}\tilde{a}8^V$: blank;
 $AA1^R$: text begins: "de la vie longue"; $GG3^V$: Janot mark=
 Renouard 480; $GG4$: blank.

Typography: 27 lines ($C2^R$) 112(122) by 61(76); text in bastard
 gothic, 85mm for 20 lines (typeface 21) used throughout,
 except i) petit-canon roman (typeface 12) in line 1 of
 both titles and in some headings; ii) roman, 57mm for 10
 lines (typeface 18) in privileges and Latin chapter
 headings; iii) roman (?typeface 8) for some quotations in
 text; iv) bastard gothic, 24mm for 5 lines (typeface 9) in
 lines 2-10 of both titles; v) bastard gothic (typeface 22)
 in lines 12-15 of both titles and in sidenotes.

Initials: Set 1: CDILMNOPQS; Set 2: O^4S ; C (init 1); S (init 2)

Locations: BN: 8^oTc¹¹15 (lacks $\tilde{a}2.7A8GG4$; BN A); BN: Rothschild
 (Picot 3375; BN B); Arsenal: 8^oS9540 (lacks GG1.4); Ste Gen:
 8^oT536 Inv216ORés; Montpellier, Bibliothèque municipale:
 C289 Rés; Chicago, Newberry Library: Wing.ZP.539J263(lacks GG1.4)

FUCHS, Leonhart: De sanen is totius humani corporis, Paris, [E. Janot] for V. Gaultherot, 1542 and 1543

DE SANANDIS TO-TIVS HUMANI CORPORIS E-IVSDEM VE PARTIVM TAM
INTER-nis quam externis malis libri quinque, accu-rata
diligentia conscripti, & nunc pri-mum in lucem editi,
Leonharto Fuchfio medico autore. Obiter etiam in nuncupatoria
epistola impu-dentissimum plagium Gualtheri Riffi
Argentoracensis detegitur. Acceffi quoque rerum & verborum
index locupletissimus. PARISIIS. Apud VIVANTIVM GAVLTHROT,
in via Iacobaea sub interfignio diui Martini. 1542. [Variant:
1543. (London, BM)]

Formula: 16^o in 8's: a-z⁸ & A-I⁸ [\$4(-a1)signed] 264 leaves,
ff [1-8]9-264 [misnumbering 64 as 94]

Contents: a1^R: title; a1^V: dedication: Fuchs to Joannes
Gudinus, dated 1 August 1542; a7^R: index; b1^R: text begins
(Hippocrates, "De medicamentis purgatoris libellus",
ed. Junius Paulocrassus intercalated in Book 4); I8^V: "finis"

Typography: 28 lines (b2^R) 91(97) by 53(65); text in roman,
64mm for 20 lines (typeface 17) used throughout, except
1) roman caps. (?typeface 18) in line 1 of title; 11)
some greek in text.

Initials: Set 1: DQ

Locations: Arsenal: 8^oS 9161; London, BM: 546.a.9 (lacks &4.5)

FUCHS, Remaclus: Historia omnium aquarum, Paris, D. Janot for J. Foucher and V. Gaultherot, 1542 (after 12 March) (see note)

(roman)Hiftoria omniũ|AQṼARVM, QVE IN COM-|MVNI HODIE
PRACTICANTIVM|(italic, roman caps.)funt ufu, uires, & recta
eas distil-|landi ratio, Libellus plane au-|reus, nunc in
commu-|nem utilitatem|euulgatus,|Per Remaclum F. Lymburgen.|
ACCESSIT PRETEREA CON-|DITORVM (VT VOCANT) ET SPECIE|rũ,
Aromaticorũ, quorũ ufus frequẽtior apud|pharmacopolas,
Tractatus, oĩbus, quibus eft|Medicina cordi, nõ minus utilis
quã necefsarius.|(roman)Cum Priuilegio.|PARISIIS,|EX OFFICINA
DIONYSII|IANOTII ANNO 1542 [Variant: (italic, roman caps.)
Apud Ioannem foucherium, & Viuantium|Gualtherot. Anno 1542.
(Arsenal; Faculté de Médecine; Ste Gen; Edinburgh, University;
London, BM)]

Formula: 8^o: A-D⁸E⁴ [4(-A1E4)signed] 36 leaves, un-numbered

Contents: A1^R: title; A1^V: dedication: Fuchs to Louis Lasserre,
dated 12 March 1542; A4^R: "de modo et arte distillandi aquas
ex herbis" by G. Manardo; A5^V: text begins; D3^R: dedication:
Fuchs to Godefirdus M., dated 9 March 1542; D4^V: "Conser-
varum (quas hodie condita appellant) historia et iures";
E2^R: "de aquis partibus approp."

Typography: 22 lines (A2^R) 127(139) by 75; text in italic,
roman caps., 116mm for 20 lines (typeface 19) used through-
out, except 1) petit-canon roman (typeface 12) in lines
1 and 15 of title and in some headings; 11) roman caps.
(typeface 18) in some headings.

Initials: Set 1: EP

Locations: BN: 8^oTe¹⁴⁷199 (BN A); BN: 8^oTe¹⁵¹371 (BN B);

Arsenal: 8^oS12233; Faculté de Médecine: 71795; Faculté de
Pharmacie: 24898; Chaumont (not seen); Rouen: I2094;

Locations: (cont) Bethesda: WZ.240.F993h.1542; Carlisle (not seen); Edinburgh, University: G23.87; London, BM: 1033.d.1; Oxford, Magdalen College: Arch.C.II.1.3

Note: This edition might be dated 1543 n.s., but the 1542 dating is preferred on the grounds that Fuchs appears to have been in Paris in March 1542: see e.g. the dedication of Bernard de Gordon's Lilium medicinae of 1542, which is dated March 1542, as is Fuch's dedication on Oo5^V of that work. The BN and Ste Gen copies of the present work, on A1^V, wrongly refer to the Church of St Martin at Tours as the Cathedral; this error is corrected in all other copies examined.

GALIEN, Claude: L'anatomie des os du corps humain, Paris,
D. Janot, 1542

See no.149

GALIEN, Claude: Du mouvement des muscles, Paris, D. Janot,
1542

See no.150

GORDON, Bernard de: Lilium medicinae, Paris, D. Janot^s for J. Foucher, V. Gaultherot and P. Le Preux, 1542 (April)

[in a compartment=Renouard 483]B. Gordonii|OPNIVM AEGRITVDI-|
num à vertice ad calcem, opus praecla|rifs. quòd Lilium.
medicinae appellatur,|nunc denuo ab omnibus mendis, qui-|
bus fcatebat, repurgatum, & septē par-|ticulis diftributum,
vt quarta indica-|bit pagina.|Cum priuilegio senatus.|
PARISIIS|Excudebat Dionyfius Ianotius Typo-|graphus, Menfe
Aprili, Anno|1542 [Variants: Apud Ioannem Foucherium, in
vico|D. Iacobi, Menfe Aprili, Anno|...(Bethesda; London,
Wellcome; Philadelphia, College of Physicians); Apud
Viuantium Gaultherot, in vico|D. Iacobi, Menfe Aprili,
Anno|...(Avignon; Lincoln Cathedral; London, Royal Society
of Medicine; Munich; Vienna); Apud Poncetum le preux, in vico|
D. Iacobi, Menfe Aprili, Anno|...(Marseille; Geneva)]

Formula: 8^0 : $\pi_a^2 \pi \pi_a^4 a-z^8 A-2P^8 2q^2$ [$\$4(-\pi_a 1 \pi \pi_a 4)$ signed] 496 leaves,
ff [6]1-488[489-490][Hh4 signed Hhfiii; misnumbering 407
as 397][Variants: g3 signed Giii (Arsenal; Avignon; Blois;
Geneva; Madrid; New York, Academy of Medicine; Philadelphia,
College of Physicians; Zurich); g4 un-signed, 50 un-numbered
(Zurich); 52 un-numbered (Geneva; New York, Academy of
Medicine); 56 un-numbered (Zurich); 170 as 107 (London,
Wellcome; New York, Academy of Medicine)]

Contents: π_{a1}^R : title; π_{a1}^V : privilege granted to P. Le Preux,
dated 10 March 1541 o.s.; π_{a2}^R : "typographus candido
lector saltem"(dated 1542); π_{a2}^V : contents; $\pi \pi_{a1}^R$: index;
 $a2^R$: preface (dated July 1505); $a3^R$: text begins; $0o5^R$:
"finis totius praxis D. Bernardi Gordonii quae lilium
medicinae appellatur"; $0o5^V$: dedication: R. Fuchs to
Gilbert Fuchs, dated 7 March 1542; "pharmacorum omnium
quae in communi sunt practicantium usu, tabulae decem";
 $qq2^V$: Janot mark=Renouard 480 [Variant : Foucher mark=
Renouard 326 (London, Wellcome; Philadelphia, College of
Physicians)]

Typography: 40 lines ($a^4{}^R$) 128(135) by 68(84); text in roman, 64mm for 20 lines (typeface 17) used throughout except
 i) petit-canon roman (typeface 12) in line 1 of title, and in most headings; ii) roman, 84mm for 20 lines (typeface 23) in lines 2-8, 11-12 of title, text of $a^2{}^R$, $Oo5^R-6^R$; iii) italic roman caps., 116mm for 20 lines (typeface 19) in text of privilege and in some headings. Type ornament 1.

Initials: Set 1: EFHINQ; Set 2: T

Locations: Arsenal: 8^oS 8963; Avignon: S 1892; Blois; Marseille: 61165 (lacks L78, O1, all after Oo6, a^2 bound round a^4); Bethesda: WZ24O.B518.1542 (lacks all after Nn8); Geneva: Nf 70; Lincoln Cathedral: K.7.17 (πa^2 bound round $\pi\pi a^4$); London, Royal Society of Medicine: L6.a.2; London, Wellcome: 800; Madrid: R/19879 (πa^2 bound round $\pi\pi a^4$); Mons (not seen); Munich: Path 494; New York, Academy of Medicine: RB (lacks qq²); Philadelphia, College of Physicians: Lewis Library C136; Vienna: 69.K.44; Zurich: DrMs 1047 (πa^2 bound round $\pi\pi a^4$)

HABERT, François: La controverse de Venus et de Pallas, Paris, D. Janot, 1542

"La controverse de Venus & de Pallas appellans du royal berger Paris, juge delegué par Jupiter, au moyen de l'adjudication de la pomme d'or à Venus, par laquelle est entendu le conflit de vice & de vertu. [impr. à Paris... par Denys Janot 1542."

Colophon: no information

Formula: "8⁰" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.402; 1772, vol.III, p.656, from which all the details given above are drawn. It seems likely that this work would have been published in the same general style as the four extant Habert publications of 1542.

HABERT, François: Le livre des visions fantastiques, Paris,
D. Janot for P. Roffet, 1542 (after 1542)

(roman) Le liure des vi-|fions fanta-|STIQUES. |Auec priuilege. |
(italic, roman caps.) A Paris en l'imprimerie de Denys Ia-|not. |
1542. [Variant: (italic, roman caps.) Imprimé à Paris pour
Ponce Roffet, |dict le Faulcheur, libraire demourant au |Palais
sur les fecond degrez, du costé de |la grand falle. |1542.
(BN A; BN B; Chantilly)]

Formula: 8^o in 4's: a-f⁴ [\$3(-a1)signed] 24 leaves, un-nu bered

Contents: a1^R: title; a1^V: privilege: granted to P. Roffet for
2 years, dated 2 August 1542; a2^R: text begins; c2^V:
"epigrammes"; f4^V: "finis".

Typography: 18 lines (a3^R) 104(116) by 68; text in italic,
roman caps., 58mm for 10 lines (typeface 19) used through-
out, except i) petit-canon roman (typeface 12) in lines
1,2 and 4 of title; ii) roman (typeface 18) in line 3 of
title.

Initials: Set 1: P

Locations: BN: Rés Yf 4355 (BN A); BN: Rés Ye 1597 (BN B);
BN: Rothschild (Picot 644; BN C); Chantilly (Delisle 889)

HABERT, François: La maniere de trouver la pierre philosophale,
Paris, D. Janot, 1542.

"La maniere de trouver la pierre Philosophale autrement que
les anciens Philosophes. Avec le Credo de l'Eglise
Catholique. ensemble cinq Ballades Evangeliques. [impr. à
Paris...par Denis Janot 1542."

Colophon: no information

Formula: "8^o" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.402; 1772,
Vol.III, p.656, from which all the details given above
are drawn. It seems likely that this work would have been
published in the same general style as the four extant
Habert publications of 1542.

HABERT, François: Le philosophe parfait, Paris, D. Janot for P. Roffet, 1542 (after 2 July) (see note)

(roman)Le Philofophe|parfaict.|Auec priuilege.|(italic, roman caps.)Imprimé à Paris pour Ponce Roffet,|dict le Faulcheur, libraire demourant au|Palais fur les fecond degrez, du costé de|la grand falle.|1542.

Formula: 8^o in 4's: a-f⁴ [\$3(-a1)signed] 24 leaves, un-numbered

Contents: a1^R: title; a1^V: privilege: granted to P. Roffet for 2 years dated 2 July 1541 (?misprint for 1542; see note); dedic-tion: Habert to François de Bourbon; a3^V: dedication: Habert to Andrienne de Touthville; a4^R: text begins; f4^V: "fin".

Typography: 18 lines (b3^R) 103(115) by 67; text in italic, roman caps, 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3 of title; ii) roman caps. and small caps. (typeface 18) in headings and running titles.

Initials: Set 1: PQ

Woodcuts:

a4 ^R :C96	d1 ^V :C103	f1 ^R :C75
b2 ^R :C74	e3 ^R :C52	
c1 ^V :H4	e4 ^R :G9	

Locations: BN: Rés Ye 1598; BN: Rothschild (Picot 645); Chantilly: Delisle 890; Harvard: *FC5.d1136.542p

Note: The dating of the privilege in 1541 seems unlikely, since an unusually long period would have ensued between the granting of the privilege and publication. It seems probable that this privilege was in fact granted at about the same time as the other privileges granted to Roffet for works by Habert in June-August 1542.

HABERT, François: Le premier livre des visions d'Oger le dannoy, Paris, D. Janot for P. Roffet, 1542 (after 11 July)

(roman)Le premier li-|VRE DES VISIONS D'O-|GER LE DANNNOYS AV|
 (italic, roman caps.)royaulme de Fairie.|(roman)Auec priuilege.|
 (italic, roman caps.)Imprimé à Paris pour Ponce Roffet,|
 dict le Faulcheur, libraire demourant au|Palais fur les
 fecond degrez, du coste de|la grand falle.|1542.

Formula: 8^o in 4's: a-m⁴ [\$3(-a1)signed] 48 leaves, un-numbered

Contents: a1^R: title; a1^V: privilege: granted to P. Roffet
 for 2 years, dated 11 July 1542; a2^R: dedication: Habert
 to Andrienne de Touthville; a2^V: text begins; m4^V: Roffet
mark=Renouard 1012.

Typography: 18 lines (a3^R) 102(115) by 67; text in italic,
 roman caps., 58mm for 10 lines (typeface 19) used through-
 out, except i) petit-canon roman (typeface 12) in lines 1
 and 5 of title; ii) roman caps. and small caps. (typeface
 18) in headings and running titles.

Initials: Set 1: PQS

Locations: BN: Rés Ye 1596; Chantilly: Delisle 888

HABERT, François: Le temple de vertu, Paris, D. Janot for P. Roffet, 1542 (after 28 June)

(roman)Le temple de|Vertu.|Auec priuilege.|(italic, roman caps.)A Paris en l'imprimerie de Denys Ia-|not.|1542.

[Variant: (italic, roman caps.)Imprimé à Paris pour Ponce Roffet,|dict le Faulcheur, libraire demourant au|Palais fur les fecond degrez, du coste de|la grand falle.|1542. (BN C; Chantilly, Harvard)]

Formula: 8^o in 4's: a-d⁴ [\$3(-a1)signed] 16 leaves, un-numbered

Contents: a1^R: title; a1^V: privilege: granted to P. Roffet for 2 years, dated 28 June 1542; a2^R: text begins; d4^V: Janot mark=Renouard 480 [Variant: Roffet mark=Renouard 1012 (BN C, Chantilly, Harvard)]

Typography: 18 lines (a3^R) 103(115) by 67; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3 of title; ii) roman cpas. and small caps. (typeface 18) in headings and running titles

Initials: Set 1: V

Woodcuts:
a2^R: C108

Locations: BN: Rés Ye 1599 (BN A); BN: Rothschild (Picot 2866, BN B); BN: Rothschild (Picot 645, BN C); Chantilly: Delisle 891; Harvard: *FC5.H1136.542p.

JEAN DE BRIE: Le vray regime et gouvernement des bergers et
begeres, Paris, D. Janot, 1542

(roman)Le vray regi-|(bastard)me & gouuernement des Bergers|
& Bergeres: compofee par le|ruftique Jehan de Brie|le bon
Berger.|M.D.XLJJ.|A Paris: en limprimerie de De=|nys Jonot
imprimeur|& libraire.

Formula: 16^oin 8's: A-K⁸ [\$4(-A1)signed] 80 leaves, ff [8]
i-xvii[xviii]xix-lxxii [K4 signed Riiii][Variant: lxxii
un-numbered (Arsenal)]

Contents: A1^R: title; A1^V: blank; A2^R: preface: work dated
1369; A3^R: prologues; A5^R: table; A7^R: text begins; K8^R:
"le simple berger Jehan de Brie"; K8^V: "fin"

Typography: 21 lines (B1^R) 87(97) by 56; text in bastard
gothic, 85mm for 20 lines (typeface 21) used throughout,
except petit-canon roman (typeface 12) in line 1 of title.

Initials: Set 1: S

Woodcuts:

A4 ^R :Br1	E4 ^R :C92	H2 ^R :C102
C1 ^R :O18	E7 ^R :Pe15	H8 ^V :Pe33
D4 ^V :E28	G1 ^R :Pe3	
D8 ^R :M16	G5 ^V :Pe8	

Locations: Arsenal: 8^oS7784 Rés; Beaux-Arts: Masson 287

LA BORDERIE, Bertrand de: L'amie de court, Paris, D. Janot for G. Corrozet and V. Sertenas, 1542 (after 9 March)

(roman)l'Amie de court|INVENTEE PAR LE|SEIGNEVR DE BOR-|
DERIE.|[woodcut]|(italic, roman caps.)On les vend à Paris
en la rue neufue no-|ftre dame, es bouticques de Denys Ianot|
& Vincent Sertenas libraires.|Auec Priuilege, pour deux ans.|
1542. [Variant: (italic, roman caps.)On les uend en la grand
falle du Palais,|en la bouticque de Gilles Corrozet li-|
braire. (BN B)]

Formula: 8^o in 4's: a-h⁴ [\$3(-a1)signed] 32 leaves, un-numbered
[c2 signed eij]

Contents: a1^R: title; a1^V: privilege: granted to Corrozet for
2 years, dated 9 March 1541 o.s.; a2^R: text begins; h2^V:
"epistre a ung amy"; h3^V: "enigme"; h4^V: Janot mark=
Renouard 480 [Variant: Corrozet mark=Renouard 206 (BN B)]

Typography: 18 lines (a3^R) 103(115) by 67; text in italic,
roman caps., 58mm for 10 lines (typeface 19) used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman caps. and small caps. (typeface 18)
in lines 2-4 of title and in some headings.

Initials: Set 1: DI

Woodcuts: a1^R: LaB1

Locations: BN: Rés pYe 468 (BN A); BN: Rothschild (Picot 2873;
BN B)

LA ROCHE, Nicolas de: De morbis mulierum curandis, Paris,
D. Janot for J. Foucher and V. Gaultherot, 1542 (after 23 June)

De morbis|MVLIERVVM CV-|RANDIS, AUTHORE|Nicolaa Rocheo do-|
ctore medico.|CVM PRIVILEGIO.|1542|Venundantur Parifiis apud
Dyo-|nifium Ianotium in vico nouo sub|interfignio .S. Ioannis
Baptiftae. [Variants: Venundantur Parifiis apud Ioan-|nem
Foucherium in vico Iacobeo|sub interfignio floris Lilii.
(Bethesda B; London, Wellcome A; Yale); Venundantur apud
Viuantium|Gaultherot sub interfignio .S. Mar-|tini in via
Iacobeae. (London, BM; London, Wellcome B)]

Formula: 16^o in 8's: A⁴e⁸o⁴a-z & ⁸2a-2b⁴ [\$4(-A1õbb4a2)signed]
220 leaves, ff [16][1-2]3-204 [h4 signed hiii; bb2 signed
bbiii; mis-numbering 152 as 15, 201 as 291; misprinting
150 as 150]

Contents: A1^R: title; A1^V: privilege: granted to Janot for
2 years, dated 23 June 1542; A2^R: dedication: La Roche to
Catherine d'Amboise, dated 26 January 1542; A4^R: 'Nicolaus
Rocheus lectori beneuolo. S.'; e1^R: index (õ4: blank);
a2: blank; a3^R: text begins; bb4^V: Janot mark=Renouard 480

Typography: 21 lines (f4^R) 87(94) by 50(62); text in roman,
84mm for 20 lines (typeface 23) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) some Greek in text; iii) italic,
roman caps. (typeface 19) in mottoes of mark on bb4^V.

Initials: Set 1: EIQ

Locations: Amiens: P 91; Grenoble (not seen); Le Mans: Sc & Arts
2580; Bethesda: WZ240.L326dm.1542 (Bethesda A); Bethesda:
WZ240.L326dm.1542a (Bethesda B); Cambridge, University
Library (not seen); Hartford, Trinity College (not seen);
London, BM: 1175.a.3; London, Wellcome: 6940 (Wellcome A);
London, Wellcome: 5506 (Wellcome B); Yale: Medical School;
York Minster: II.Q.33.

MEIGRET, Louis: Traite touchant le commun usage de l'écriture françoise, Paris, D. Janot for J. Longis and V. Sertenas, 1542 (after 11 October)

TRAITE TOV-|chant le commun vfa-|GE DE L'ESCRITVRE|FRANCOISE,
FAICT PAR LOYS|Meigret Lyonnois, au quel eft|debattu des
faultes & abus en|la vraye & ancienne puif-|fance des letres.|
Auec priuilege de|la court.|1542.|On les vend au Palais en
la gallerie par ou on va à la|Chancellerie, es boutiques de
Iehan Longis, & Vin-|cent Sertenas libraires: Et en la rue
neufue noftre da-|me, par Denis Ianot, Imprimeur & Libraire.

Formula: 4^o: A-G⁴ [\$3(-A1)signed] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Sertenas for
4 years, dated 11 October 1542; A2^R: "proesme de l'auteur";
A3^R: text begins; G4^V: end.

Typography: 31 lines (A4^R) 177(182) by 107(126); text in roman,
114mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in lines 1-2, 9-10 of
title and in some headings; ii) roman, 20mm for 5 lines
(typeface 8) in sidenotes.

Initials: C (init 1); P (init 18)

Locations: BN: Rés X 910; Ste Gen: X 8^o325 Inv 166 Rés;
Manchester (not seen)

POLYBE: Les cinq premiers livres des histoires, Paris,
D. Janot for G. Du Pré, 1542

LES CINQ PREMIERS | liures des hiftoirēs efcriptes | par
Polybe Megalopoli- | tain traduictz en Frācois | par Loys Maigret, |
Lyonnois. | [mark=Renouard 480; mottoes set vertically, italic
roman caps., left: Patere aut abstinence. ; right: Nul ne f'y
frotte.] | Auec priuilege du Roy. | 1542 | On les vend à Paris, en
la rue neufue nostre Dame, à l'enfeigne | fainct IEHAN Baptifte,
pres faincte GENEVIEFVE des | Ardens, par Denys Janot, Imprimeur,
& Libraire. [Variants: line 7: mark=Renouard 262; lines 10-
12: On les vend en la grand falle du Palais, au premier
pillier | en la boutique de Galiot du pré, Librai- | re iuré en
Luniuerfité de Paris. (Mazarine; Ste Gen; Copenhagen) [N.B.:
line 8: the "d" in "du" is an inverted "p"]

Colophon: Fin du cinquiesme livre des histoires de Polibys,
nouuellement imprimé a Paris, par Denys Janot Imprimeur
& Libraire. Demourant en la rue neufve nostre Dame à
l'enseigne saint Jehan Baptiste, pres sainte Geneviefve
des Ardens.

Formula: Fol: $\tilde{a}^6 \tilde{e}^6 \tilde{o}^6 A-F G^4 2A-2E^6 3A-3G^6 3H^4 4A-4D^6 4E^8 5A-5E^6 5F^8$
[\$4(-\tilde{a}1G4Hhh4)signed] 204 leaves, ff [18] i-xxxix[xl]
 2i -xxx 3i -xlvi $^4[i]$ ii-xxxii 5i -xxxvii[xxxviii] [BBbb4
signed BBaaiiii; mis-numbering 4vi as v; misprinting xviii
as xviii]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: privilege: granted to Janot for
6 years, dated 7 July 1540; $\tilde{a}2^R$: "a la noblesse de France"
by Meigret; $\tilde{a}5^R$: table; $\tilde{o}6$: blank; $A1^R$: text begins (each
book begins with each new signature series; G4 and EE6^V
blank); FFFff8^R: colophon; FFFff8^V: Janot mark=Renouard
480 [Variant: Du Pré mark=Renouard 262 (Mazarine; Ste Gen;
Copenhagen)]

Typography: 40 lines (A3^R) 230(244) by 134(153); text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-6, 8 of title and in some headings; ii) italic, roman caps. (typeface 19) in sidenotes and in mottoes by Janot marks

Initials: Set 1: CDEHLMNOPQ SX; P (init 18)

Woodcuts and frames:

Aa1^R: Vag34

Ee5^R: Vag14 sp1 hp12 tp11

BBbb1^R: Vag27 sp4(left) sp2(right)

FFFFf6^V: Vag27 sp4 hp12 tp9

Locations: Beaux-Arts: Masson 358; Mazarine: 5597; Ste Gen:

I fol 118² Inv 150 Rés (ã6 bound between ã1 and ã2);

Auxerre: C1471 in fol; Copenhagen: 16,40; Harvard:

Gp 95.197*; Munich: 2^o A gr b 944

RENCONTRES à tous propos, Paris, D. Janot, 1542

"Rencontres à tous propos, par proverbes et huictains françois tant anciens que modernes." - Brunet

Colophon: "...nouvellement imprimé à Paris par Denys Janot libraire et imprimeur demourant en la rue neufue nostre Dame pres Sainte Geneviefve des Ardens."

Formula: "in-16 obl." - Brunet; "in-12 oblong" - La Vallière

Contents: 2 books - see Brunet

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: "pages encadrées et fig. sur bois" - Brunet

Locations: no information

Note: See Brunet, IV, 1231, and La Vallière Catalogue, Part 1, Vol.2, p.684, no. 4311, from which all the details given above are drawn. Both these sources refer only to a copy bearing the date 1554 on the title, with the imprint of Etienne Groulleau, Janot's successor. However, Brunet noted that the second book bore the date 1542^q and that Janot's imprint was in the colophon, and assumed that Groulleau re-issued Janot's sheets. The work is also mentioned in Janot's own catalogue. Renouard's manuscript (under Groulleau, no. 125) adds no new information.

SAN PEDRO, Diego de Fernandez de: Le debat des deux gentils
hommes Espagnolz, Paris, D. Janot for J. Longis and V.
 Sertenas, 1542 (after January 8)

[in'a compartment=Renouard 483]Le debat|DES DEVX GENTILZ|
 hommes Espagnolz, sur le faict D'a-|mour: l'ung nommé
 Vafquiran, regret|te f'ame, que mort luy a tollue apres|
 l'auoir espoufée: & l'autre nommé|Flamyanouldroit mourir
 pour la fiẽ|ne, à la charge d'en iouyr par espoufe|ou
 autrement.|1541.|On les vẽd au palays, en la galerie par|
 ou on va à la chancelerie, es boutic-|ques de Jehan Longis &
 Vincent|certaines libraires.

Colophon: Imprimé à Paris par Denys Janot, pour Jehan Longis
 & Vincent Certenas.

Formula: 8^o: ã⁸A-K⁸ [\$4(-ã1)signed] 88 leaves, ff [8]1-80
 [K1 signed ki, K2,4 signed Kii, Kiiii; misnumbering 28 as 2]

Contents: ã^{1R}: title; ã^{1V}: blank; ã^{2R}: privilege: granted to
 Janot for 2 years, dated 8 January 1541 o.s.; ã^{2V}: text
begins; K^{6V}: "ballade de l'amant parfaict, à sa dame";
 K^{7R}: "ballade"; K^{8R}: colophon; K^{8V}: Janot mark=Renouard 480

Typography: 27 lines (D^{3R}) 110(118) by 66; text in roman, 81mm
 for 20 lines (typeface 8) used throughout, except petit-
 canon roman (typeface 12) in line 1 of title.

Initials: Set 1: DEFHSV

Woodcuts:

ã ^{2V} :D13	B ^{5R} :D2	D ^{2R} :H33	F ^{4R} :H27	G ^{7V} :O31
ã ^{6R} :C52	B ^{7V} :M6	D ^{4V} :P3	G ^{1R} :Bo2	I ^{1R} :D5
A ^{1R} :H14	C ^{6V} :D8	D ^{6R} :O1	G ^{5R} :H8	K ^{6V} :Cu12
B ^{3V} :Cu20	D ^{1R} :P6			

Locations: Beaux Arts: Masson 282 (lacks A1D123678G157I1K8);
 Versailles: Goujet 37; London, BM: 1070.i.6

TERENCE: Première comédie...intitulé l'Andrie, Paris,
[D. Janot] for A. Roffet, 1542 (after 12 February)

Premiere|COMEDIE DE TEREN-|CE, INTITVLE L'ANDRIE,|Nouuellement
traduicte de Latin|en François, en faueur des bõs|efpritz,
ftudieux des anti-|ques recreations.|1542.|Auec priuilege.|
✠ On les vend à Paris, en la rue|neufue noftre Dame, à
l'enfei-|gne du Faulcheur, deuãt faincte|Geneuiefue des
ardens, par|Andry roffet.

Formula: 16^o in 8's: $\tilde{a}^8 \tilde{e}^8 \tilde{o}^8 a-k^8$ [$\$4(-\tilde{a}^1)$ signed] 104 leaves,
un-numbered [k signed K]

Contents: \tilde{a}^1 ^R: title; \tilde{a}^1 ^V: privilege: granted to Charles
Estienne (translator) for 3 years, dated 12 February 1541
o.s.; \tilde{a}^2 ^R: "epistre du translateur au lecteur"; a^1 ^R:
"les personnaiges"; a^2 ^R: "argument et subject de la
comedie"; a^3 ^R: date of first performance; a^3 ^V: prologue;
 a^5 ^R: text begins; k^8 ^R: Roffet mark=Renouard 1008; k^8 ^V:
blank.

Typography: 21 lines (\tilde{a}^3 ^R) 88(94) by 53; text in roman, 84mm
for 20 lines (typeface 23) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) roman (typeface 18) in line 9 of title
and in some headings; iii) roman, 32mm for 10 lines (type-
face 17) in privilege. Type ornament 26.

Initials: Set 1: PS

Woodcuts:

a^3 ^V :B1	a^5 ^R :Sag12	c^7 ^V :Sag14	g^2 ^V :Sag5	i^1 ^R :Sag7
a^5 ^R :T1	a^5 ^R :Sag20	c^7 ^V :Sag10	g^2 ^V :Sag9	
a^5 ^R :T2	c^7 ^V :T3	e^5 ^V :T4	i^1 ^R :Sag15	

Locations: BN: Rés pYc 1757; London, BM: C97.a.19

AMADIS: Le quatriesme livre de Amadis de Gaule, Paris,
D. Janot for V. Sertenas, 1543 (achevé 10 February) Edition IV A

(roman)LE QVATRIESME|Liure de Amadis de Gaule, au-|quel on
peult veoir quelle if-|fue eut la guerre entreprise par le
Roy Lifuart contre|Amadis. Et les mariages & alliances qui
def-|puis en aduindrent, au contente-|ment de maintz amoureux,
& plus de celles qu'ilz aymoient.|Acuerdo Oluido.|[mark=
Renouard 480; mottoes set vertically, italic, roman caps.,
left: Patere aut abftine. ; right: Nul ne f'y frotte.]|
Auec Priuilege du Roy.|1543.|A PARIS,|(italic, roman caps.)
De L'imprimerie de DENIS JANOT Imprimeur|& Libraire.
[Variants: line 9: woodcut=Vag135; lines 13-14: (roman) On
les vend au Palays en la gallerie par ou on va à la
chancellerie,|en la boutique de Vincent Sertenas, libraire.
(Sorbonne)]

Colophon: Fin du quatriesme livre de Amadis de Gaule, fait
par le seigneur des Essars. N. de Herberay. Et nouvellement
imprimé à Paris, laquelle impression fut achevée le
dixiesme jour de Febvrier. Mil cinq cens quarante & trois.

Formula: $\pi A^6 A-Q^6 R-V^4$ [$\$4(-\pi A14ARSTV4)$ signed] 118 leaves, ff [6]
I-CXI[CXII][mis-numbering LX as LXXII, CX as CIX; mis-
printing CXI as cxj][Variants: T3 unsigned (Lyon); CI as
XCVIII (Sorbonne); CVII as CI (Lyon)]

Contents: $\pi A1^R$: title; $\pi A1^V$: privilege: brief extract only;
 $\pi A2^R$: "au Roy" [Variant: "sur le subget des quatre
premiers livres d'Amadis de Gaule" addressed to Anne de
Montmorency (BN)]; $\pi A2^V$: poem by Louis des Masures;
"douzain"; $\pi A3^R$: "un amy du seigneur des Essars sur le
subget des Quatre livres d'Amadis de Gaule"; poem, signed
with device: "Sic aliquando lusit inter suas tristicias
Triss."; $\pi A3^V$: "sur le quatriesme livre d'Amadis" by
Jean de Conches; "epigramme" by Jean de Conches; $\pi A4^R$:
"au seigneur des Essars" by Michel Le Clerc; latin poem;

Contents: (cont.) $\pi A4^V$: two Latin poems; $\pi A5^R$: table;
 $\pi A6^V$: blank; $A1^R$: text begins; $V3^V$: colophon; "sur la
 devise d'Acuerdo Olvido" by Herberay; $V4^R$: epigram,
 signed "A Vng te humilie."; $V4^V$: blank.

Typography: 42 lines ($D2^R$) 241(156) by 137; text in roman,
 115mm for 20 lines (typeface 18) used throughout, except
 i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of
 title and in some headings; ii) italic, roman caps. .
 (typeface 19) in lines 13-14 of title and in preliminaries

Initials: Set 1: FNPQV; D (init 9)

Woodcuts and Frames:

$A2^R$:left DuC1; right Sag18; hp & tp = sp7; sp1 hp12 tp11

[Variant:(replacing both frames) sp8 hp3 tp8 (BN)]

$A3^V$:Vag117

$A4^R$:Vag431

$B2^V$:Vag85 sp1 hp11 tp17

$B6^R$:Vag13 sp2 hp12 tp12

$C4^R$:Vag2 sp4 hp11 tp17

$D6^R$:Vag85 sp4 hp11 tp17

$E2^V$:Vag27 sp(left 3, right 2) hp12 tp12

$F2^R$:Vag27 sp4 hp11 tp17

$F3^V$:Vag123 sp(left 3, right 2) hp12 tp12

$F6^V$:Vag27 sp(left 3, right 2) hp12 tp12

$G5^V$:Vag35 sp(left 3, right 2) hp12 tp12

$H1^V$:Vag6 sp4 hp11 tp17

$K1^R$:Vag34 sp1 hp11 tp10

$K2^V$:Vag14 sp2 hp9 tp11

$K4^R$:Vag14 sp(left 3, right 2) hp12 tp12

$L4^R$:Vag35 sp2 hp9 tp11

$L5^V$:Vag35 sp1 hp11 tp10

$M2^V$:Vag27 sp2 hp9 tp11

$N2^V$:Vag135 sp1 hp11 tp10

$N5^V$:Vag28 sp2/3/4 hp14 tp11

$O2^R$:Vag135 sp1 hp11 tp10

$O4^V$:Vag136 sp3 hp9 tp12

$P5^R$:Vag9 sp1 hp11 tp10

$Q1^V$:Vag27 sp3 hp9 tp12

$S4^V$:Vag27 sp3 hp9 tp12

$T2^V$:Vag13 sp3 hp9 tp12

Locations: BN: Rés Y²95; Sorbonne: Rra: 125; Lyon: 107713;
London: BM: 12403.h.14(4)

Note: See Chapter Three, p.88 and 90 for reasons for dating
this edition in 1543 rather than 1544

AMADIS: Le quatreiesme livre de Amadis de Gaule, Paris,
D. Janot for J. Longis and V. Sertenas, Paris, "1543"
(achevé "10 February 1543") Edition IV B

(roman)LE QVATREIESME|Liure de Amadis de Gaule, au-|quel on
peult veoir quelle if-|fue eut la guerre entreprife par le
Roy Lifuart contre|Amadis. Et les mariages & aliances qui
depuis|en aduindrent, au contentement de|maintz amoureux, &
plus de|celles qu'ilz aymoient.|Acuerdo Oluido.|[mark=
Renouard 480; mottoes set vertically, left: Patere, aut
abftine. ; right: Nul ne f'y frotte.]|Auecq' Priuilege du
Roy.|1543|A PARIS.|(italic, roman caps.)De l'Imprimerie de
Denys Ianot, Libraire & Imprimeur. [Variants: line 10:
woodcut=Vag31; line 14: (italic, roman caps.)On les vend au
Palays en la gallerie par ou on va à la chancelerie,|en la
boutique de Iean Longis libraire. (Aberystwyth; Cambridge,
Trinity College; Wolfenbüttel); line 10: woodcut=Vag135;
line 14: (italic, roman caps.)On les vend au Palays en la
gallerie par ou l'on va à la chancelerie,|en la boutique de
Vincent Sertenas libraire. (Boston; Munich)]

Colophon: Fin du quatreiesme livre d'Amadis de Gaule, fait
par le seigneur des Essars N. de Herberay. Et nouvellement
imprimé à Paris, laquelle impression fut acheuee le
dixiesme jour de Fevrier, Mil cinq cents quarante & trois.

Formula: Fol: ã6A-Q⁶R-V⁴ [\$4(-ã14ARSTV4)signed] 118 leaves,
ff [6]I-CXI[CXII][Variant: XXX misprinted XX& (Bonn)]

Contents: ã1^R: title; ã1^V: privilege: brief extract only;
ã2^R: "au Roy"; ã2^V: poem by Louis des Masures; "douzain";
ã3^R: "un amy du seigneur des Essars, sur le subject des
quatre livres d'Amadis de Gaule"; poem, signed with device:
"Sic aliquando lusit inter suas tristicias. Triss."); ã3^V:
"sur le quatreiesme livre d'Amadis" by Jean de Conches;
"epigramme" by Jean de Conches; ã4^R: "au seigneur des

Contents: (cont.) Essars" by Michel Le Clerc; Latin poem;
 ã4^V: two Latin poems; ã5^R: table; ã6^V: blank; A1^R: text
begins; V3^V: colophon; "sur la devise d'Acuerdo Olvido"
 by Herberay; V4^R: epigram, signed "A un t'humilie".

Typography: 42 lines (D2^R) 241(254) by 137; text in roman,
 115mm for 20 lines (typeface 18) used throughout, except
 i) petit-canon roman (typeface 12) in lines 1-3, 9, 11 of
 title, and in some headings; ii) italic, roman caps.,
 (typeface 19) in line 14 of title and in preliminaries.

Initials: Set 1: FIMQ; Set 4: ACDEGILMNPQV; S (init 2)

Woodcuts and Frames:

ã2^R: left DuC1; right Sag10; hp=sp7; sp1 hp15 tp11
 A1^R: Vag27 sp1 hp16 tp9
 A3^V: Vag117
 A4^R: Vag431
 B2^V: Vag85 sp4 hp15 tp11
 B6^V: Vag13 sp4 hp15 tp11
 C4^R: Vag2 sp1 hp16 tp9
 D6^R: Vag85 sp1 hp16 tp9
 E2^V: Vag27 sp4 hp15 tp11
 F2^R: Vag27 sp4 hp15 tp11
 F3^V: Vag123 sp3 hp11 tp16
 F6^V: Vag27 sp1 hp16 tp9
 G5^V: Vag35 sp2 hp10 tp13
 H1^R: Vag6 sp4 hp15 tp11
 K1^R: Vag34 sp4 hp15 tp11
 K2^V: Vag79 sp2 hp14 tp17
 K4^R: Vag14 sp4 hp11 tp16
 L4^R: Vag13 sp3 hp12 tp15
 L5^V: Vag35 sp4 hp11 tp16
 M2^R: Vag27 sp2 hp13 tp14
 N2^V: Vag13 sp1 hp12 tp15
 N5^V: Vag28 sp2/3/4 hp10 tp10
 O2^R: Vag135 sp4 hp9 tp9
 O4^V: Vag136 sp1 hp15 tp11

Woodcuts and Frames: (cont.)P5^R:Vag9 sp2 hp11 tp16Q1^V:Vag27 sp1 hp15 tp11S4^V:Vag27 sp1 hp15 tp11T2^V:Vag13 sp2 hp11 tp16

Locations: Angers: BL 2732 (lacks ã1); Lyon: 157929 Rés
 (lacks A4B3.4; ã56 bound before ã3.4); Aberystwyth;
 Bonn: Fd 347/119; Boston: **D.190.8; Cambridge, Trinity
 College; Cincinnati: RA.q. Fiction; London, BM: 634.1.20(4);
 Munich: Po hisp. 6; New York, Public Library: KB+1543;
 Wolfenbüttel: 8.2.Ethica.Fol.; Zurich: R88 (ã56 bound
 before ã3.4)

BEROALDO, Filippo, l'ancien; De la foelicité humaine, Paris,
D. Janot for J. Longis and V. Sertenas, 1543 (achevé 12 June)

Beroalde de la Foelicité humaine, Traduict de Latin en
Françoys, par Caluy de la Fontaine, Parifien. Avec
priuilege du Roy pour cinq ans. 1543. A PARIS. De l'imprimerie
de Denys Janot, Imprimeur du Roy en langue Françoysfe.

[Variant: add: On les vend au Palays, en la gallerie par ou
on va à la chancellerie, es boutiques de Jehan Longis &
Vincent Sertenas libraires. (Arsenal)]

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, ff [1]2-17 XVIII
19 XX 21 XXII 23 XXIIII-LVI [A4 signed Aiiiii; mis-
numbering XXX as XL]

Contents: A1^R: title; A1^V: privilege: letters patent granted
to Janot, dated 12 April 1543: 5 years from achevé; achevé
12 June 1543; A2^R: "au lecteur" by Calvy de La Fontaine;
A3^V: "au detracteur"; A4^R: text begins; G8^R: "difinition
de foelicité"; G8^V: Janot mark=Renouard 480.

Typography: 27 lines (A8^R) 114(123) by 56(80); text in roman,
84mm for 20 lines (typeface 23) used throughout except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) roman, 57mm for 10 lines (typeface 18) in lines 2-12
of title and for mottoes by mark on G8^V; iii) italic,
roman caps. (typeface 19) in headings; iv) roman, 10mm
approx. for 3 lines (?typeface 17) in sidenotes.

Initials: Set 1: I; C (init 1)

Woodcuts:

A2 ^R :C2	B1 ^V :DS18	C1 ^V :F2	D1 ^R :Be4	F1 ^R :C108
A4 ^R :H35	B2 ^V :C91	C2 ^V :G13	D5 ^V :Be5	F2 ^R :Be8
A5 ^R :H14	B4 ^R :C46	C4 ^R :C96	D8 ^V :Be6	F5 ^V :Be9
A6 ^R :M3	B6 ^R :O48	C7 ^R :Be2	E1 ^V :Be7	F8 ^R :Be10
A7 ^V :G22	B7 ^V :Be1	C8 ^R :Be3	E7 ^R :C52	F8 ^V :C101

Locations: BN: Rés R2009; Arsenal: 8^oS2740; Yale: Kn42.543B

CATON: Le mirouer du regime et gouvernement du corps et de l'ame, Paris, D. Janot, 1543

(roman)Le mirouer|(bastard)du Regime et gouvernement du|
corps & de L'ame: compofe par le|faige Caton Senateur Romain:|
auquel eft comprins deux cens &|vng commandement: foubz lef=|
quelz font comprinfes plufieurs|exemples aornees de plu=|
fieurs figures./M.D.XLJJJ./En Limprimerie de Denys Janot Jm=|
primeur & libraire a Paris.

Formula: 16^o in 8's: A-Q⁸ [\$4(-A1)signed] 128 leaves, un-numbered

Contents: A1^R: title; A1^V: prologue; A2^V: text begins (latin text in sections, each followed by translation and commentary in French); Q4^R: "les dictz des sages"; Q8^V: Janot mark=Renouard 480

Typography: 29 lines (A3^R) 93(96) by 55; text mainly in bastard gothic, 64mm for 20 (typeface 22), latin part of text in roman, same size (typeface 17): these two founts used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps. (typeface 19) in mottoes of mark on Q8^V.

Initials: Set 1: BCDEHOS

Woodcuts:

A2 ^V :C2	B8 ^V :Cu16	E1 ^R :Cat6	G2 ^V :Cat8	I3 ^V :O15
A4 ^R :Sag6	C5 ^R :Cat4	E2 ^V :Cat7	G4 ^R :H41	I4 ^V :Pe7
A6 ^R :Cat1	C7 ^R :DS11	E7 ^R :Cu12	G5 ^R :H15	K3 ^R :Cat10
A7 ^R :O21	D1 ^R :G8	E8 ^V :Cu20	G5 ^V :D17	K4 ^R :DS7
A8 ^R :Cu5	D2 ^R :Cu8	F3 ^R :H28	G6 ^V :Cu9	K5 ^V :O1
B1 ^R :Cat2	D4 ^R :P7	F4 ^R :C5	H1 ^R :C74	K8 ^R :Cat11
B2 ^V :O54	D5 ^V :Cat5	F5 ^V :Cu11	H2 ^V :Cat9	L3 ^V :Cat12
B5 ^R :Cat3	D6 ^R :Bo6	F6 ^V :DS13	H3 ^V :G15	L6 ^R :C7
B6 ^R :G2	D7 ^R :G9	F8 ^R :DS4	H4 ^R :O28	L7 ^V :O23
B7 ^R :Cu17	D8 ^R :Cu6	G1 ^V :Pe34	H6 ^V :D5	M6 ^R :D22

Woodcuts: cont.

N2 ^V :Cat13	05 ^R :Pe6	P2 ^R :Pe10	P4 ^V :G6	Q1 ^V :M7
N4 ^R :Cat14	06 ^V :H20	P2 ^V :Pe18	P7 ^V :Cat15	Q2 ^R :P16
03 ^R :Cu18				

Locations: Ste Gen: R 8°685 Rés Inv 2727

Note: Cf. Janot's edition of 1539.

Le Tableau de

CEBES DE THEBES, AN-
CIEN PHILOSOPHE,

*Et disciple de SOCRATES: Auquel est
peinte de ses couleurs, la uraye
image de la vie humaine, & quelle
uoye l'homme doit elire, pour
peruenir à uertu &
perfecte science.*

*Premieremēt escript en Grec, & main-
tenant exposé en Ryme Francoyse.*

*Auec Priuilege du Roy
pour cinq ans,*

1 5 4 3.

A PARIS.

*On les uend en la grand salle du Palais
en la boutique de Gilles Corrozet.*

CEBES: Le tableau, Paris, D. Janot for G. Corrozet, 1543
(achevé 26 July) Edition A

(roman)Le Tableau de|CEBES DE THEBES, AN-|CIEN PHILOSOPHE,|
(italic, roman caps.)& disciple de SŒCRATES: Auquel est|paincte
de fes couleurs, la uraye|image de la uie humaine, & quelle|
uoye l'homme doit elire, pour|peruenir à uertu &|perfaicte
science.|Premieremēt escript en Grec, & main-|tenant exposé
en Ryne Francoyse.|Auec Priuilege du Roy|pour cinq ans,|
1543.|A PARIS.|De L'imprimerie de Denys Ianot impri-|meur
Du Roy en langue Francoyse. [Variant: On les uend en la
grand falle du Palais|en la boutique de Gilles Corrozet.
(BN B; Harvard; London, BM)]

Colophon: Fin du Tableau de Cebes de Thebes, de la Volupté
vaincue, & des Emblemes. Imprimé nouvellement à Paris par
Denys Jonot (sic) imprimeur du Roy en langue françoise.
1s43. (sic)

Formula: 8^o: A-H⁸ [\$4(-A124B3E4+A5)signed] 64 leaves, ff [I]
II-LVI LXII-LXIX [=64] [A5 signed Aiiii][Variant: C3
signed Diiij (BN B; Cambridge, Emmanuel College)]

Contents: A1^R: title; A1^V: privilege: letters patent to Janot,
dated 12 April 1543; 5 years from achevé; achevé 26 July
1543; A2^R: "aux viateurs et pelerins de ce monde" by
Gilles Corrozet; A4^R: text begins; E8^V: "la volupté vaincue"
[by Corrozet]; G1^R: "emblemes" [by Corrozet]; H8^V:
colophon; Janot mark=Renouard 480 [Variant: Corrozet mark=
Renouard 206 (BNA;Ste Gen; Chantilly; Harvard; London, BM)]

Typography: 18 lines (C4^R) 103(117) by 66; text in italic,
roman caps., 58mm for 10 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title and line 1 of A2^R; ii) roman, 42mm for 10 lines
(typeface 23) in privilege and in some headings; iii)
roman (typeface 18) in head-lines and in some headings.

Initials: Set 1: ILNV; S (init 2)

Woodcuts and compartments: (the references following cut numbers are to the "Cebes" set of compartments)

A4 ^V :Ce1	D7 ^V :Ce11 (1/2/3)	G8 ^R :E32 (5)
B1 ^V :Ce2 (1/2/3)	E4 ^R :C52 (7/8/9)	H1 ^R :H21 (5)
B3 ^R :Ce3 (4/5/6)	E8 ^V :O28 (4/5/6)	H2 ^R :C59 (5)
B4 ^V :Ce4 (7/8/9)	G1 ^R :H4 (5)	H3 ^R :O53 (8)
B6 ^V :Ce5 (10/11/12)	G2 ^R :E70 (11)	H4 ^R :Ce14 (8)
C1 ^R :Ce6 (7/8/9)	G3 ^R :DS14 (8)	H5 ^R :H14 (2)
C3 ^V :Ce7 (1/2/3)	G4 ^R :O21 (2)	H6 ^R :E74 (2)
C6 ^R :Ce8 (10/11/12)	G5 ^R :Ce12 (2)	H7 ^R :G4 (11)
C8 ^R :Ce9 (7/8/9)	G6 ^R :C70 (8)	H8 ^R :C92 (11)
D3 ^V :Ce10 (7/8/9)	G7 ^R :Ce13 (11)	

Locations: BN: Rés R 2008 (BN A); BN: Rothschild (Picot 133; BN B); Ste Gen: Y 8^o1133² Inv 2563 Rés (lacks A145B45C18 D7G45); Chantilly: Delisle 391; Cambridge, Emmanuel College: 335.6.83; Harvard: Typ.515.43.267; London, BM: 232.k.14

CEBES: Le tableau, Paris, D. Janot for G. Corrozet, 1543
(achevé "26 July") (see note) Edition B.

(roman)Le tableau de Ce-|BES DE THEBES, ANCIEN|PHILOSOPHE
ET DISCIPLE DE|(italic, roman caps.)Socrates: Auquel est
paincte de fes cou-|leurs, la uraye ymaige de la uie humaine,|
& quelle uoye l'homme doibt elire, pour|paruenir à Vertu, &
perfaicte fcience.|Premierement efcript en Graec, & main-|
tenant expofe en Rythme Francoyse.|Auec priuilege du Roy|
pour cinq ans.|1543.|A PARIS.|On les uend en la grand falle
du Palais, en|la boutique de Gilles Corrozet.

Colophon: Fin du Tableau de Cebes de Thebes, de la Volupté
vaincue, & des Emblemes. Imprimé nouvellement à Paris,
par Denys Janot, Imprimeur du Roy en langue Francoyse.
1543.

Formula: 8^o: A-G⁸H⁶ [\$4(-A14BCDE2)signed] 62 leaves, un-
numbered

Contents: A1^R: title; A1^V: privilege: letters patent to Janot,
dated 12 April 1543; 5 years from achevé; achevé: 26 July
1543 (see note); A2^R: "aux viateurs & pelerins de ce monde"
by Gilles Corrozet; A4^R: text begins; E6^V: "la volupté
vaincue" [by Corrozet]; F6^V: "emblemes" [by Corrozet]; H6^V:
colophon; Corrozet mark=Renouard 206

Typography: 18 lines (A3^R) 103(114) by 73; text in italic,
roman caps, 57mm for 10 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title, line 2 of A2^R and line 1 of F6^V; ii) italic,
roman caps., 43mm for 10 lines (typeface 26) in privilege;
iii) roman (typeface 18) in some headings.

Initials: Set 1: LNV; S (init 2)

Woodcuts and compartments: (the references following cut numbers are to the "Cebes" set of compartments)

A4 ^R :Ce1	D6 ^R :Ce11 (1/2/3)	G6 ^R :E32 (8)
A8 ^V :Ce2 (1/2/3)	E2 ^R :C52 (10/11/12)	G7 ^R :H21 (5)
B2 ^R :Ce3 (4/5/6)	E6 ^V :028 (4/5/6)	G8 ^R :C59 (2)
B3 ^V :Ce4 (7/8/9)	F7 ^R :H4 (8)	H1 ^R :053 (11)
B5 ^V :Ce5 (10/11/12)	F8 ^R :E70 (5)	H2 ^R :Ce14 (5)
B8 ^R :Ce6 (1/2/3)	G1 ^R :DS14 (8)	H3 ^R :Pe26 (5)
C2 ^R :Ce7 (1/2/3)	G2 ^R :021 (11)	H4 ^R :E74 (2)
C4 ^V :Ce8 (10/11/12)	G3 ^R :Ce12 (2)	H5 ^R :G4 (8)
C6 ^V :Ce9 (7/8/9)	G4 ^R :C70 (5)	H6 ^R :C92 (2)
D2 ^R :Ce10(10/11/12)	G5 ^R :Ce13 (11)	

[Variants: B8^R:Ce10 (Oxford, Bodleian); H3^R:H14 (8),
H4^R:Pe2 (11) (Beaux Arts)(see note)]

Locations: Beaux-Arts: Masson 293; Aix: C3133; Montpellier, Bibliothèque municipale: Rés C324; Oxford, Bodleian: Douce C 57; Philadelphia, University of Pennsylvania: Rare Book Coll. 50-2323.

Note: The *achevé* of this edition is false: the evidence of typography, notably the use of typeface 26, indicates that the work probably dates from as late as 1544, while a breakage to Cebes compartment 9 shows that this was printed after Edition A. The six-leaf gathering H is odd - there do not appear to be blanks for the two final leaves of an eight-leaf gathering, so that it seems that the final forme was printed with the two middle leaves blank. The variant cut on B8^R probably involves no more than an error made when the cuts were being placed in the forme - Ce6 is the correct cut for that position (cf. Edition A).

CORROZET, Gilles: Hecatographie, Paris, D. Janot, 1543
Edition A

[in a compartment=Renouard 483](roman)Hecat-|GRAPHIE.|
(italic, roman caps.)C'eft à dire les defcriptiōs de cēt|
figures & hyftoires, contenans|plufieurs appophthegmes pro-|
uerbes, Sentences & dictz tant|des Anciens que des modernes.|
Le tout reueu par fon autheur.|(roman)Auec Priuilege.|A Paris
chez Denys Ianot Imprimeur|& Libraire.|1543.

Colophon: Fin de Hecatographie contenant cent Emblemes,
Nouvellement Imprimé par Denys Janot Libraire, demourant
à Paris en la rue neufve nostre Dame à l'enseigne saint
Jehan Baptifte contre sainte Geneviefve des Ardens.

Formula: 8^0 : $A^4B-N^8O^4$ [$\$4(-A14O4)$ signed] 104 leaves, un-
numbered [K signed K]

Contents: $A1^R$: title; $A1^V$: privilege: granted to Janot for
3 years, dated 25 May 1540; $A2^V$: "aux bons espritz et
amateurs des lettres" by Corrozet; $A4^R$: "huictain";
 $A4^V$: emblems begin; $O4^V$: colophon

Typography: no fixed number of lines per page; most versos
set in frames (see below); measure on rectos 70mm; text in
roman, 84mm for 20 lines (typeface 23) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, roman caps., 29mm
for 5 lines in lines 3-8 of title; iii) roman caps
(typeface 18) in line 2 of title and in some headings

Initials: Set 1: CDFHILPSV; C (init 1); S (init 6)

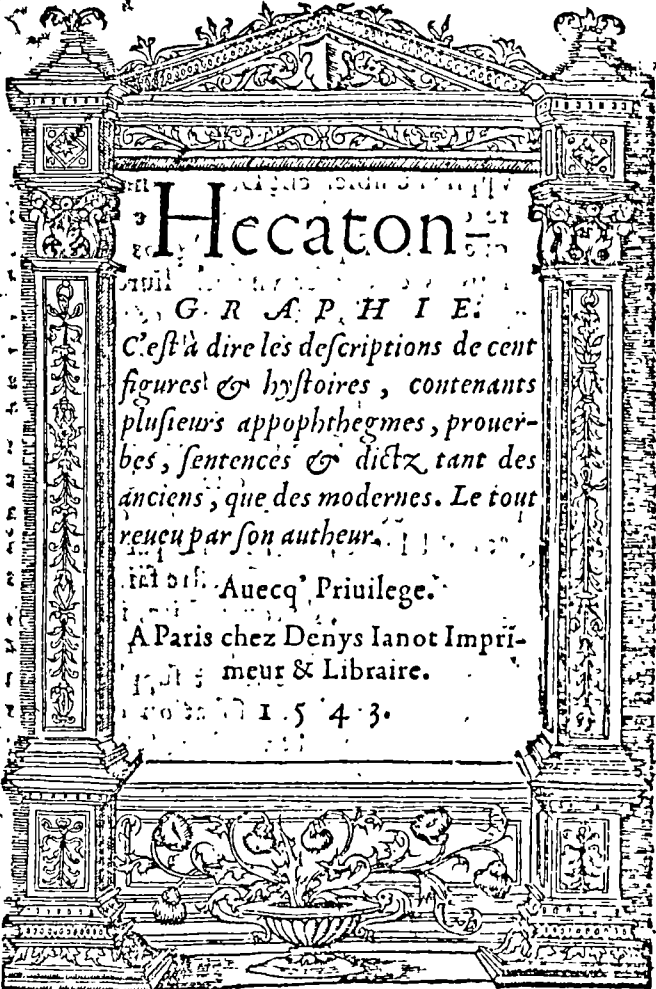
Frames:

$A4^V$: sp4 hp3 tp3	$E-N34^V$: sp3 hp1 tp1
$B-D12^V$: sp3 hp1 tp1	$E-N56^V$: sp1 hp4 tp4
$B-D34^V$: sp2 hp2 tp2	$E-N78^V$: sp4 hp3 tp3
$B-D56^V$: sp1 hp4 tp4	$O1^V$: sp3 hp1 tp1
$B-D78^V$: sp4 hp3 tp3	$O2^V$: sp2 hp2 tp2
$E-N12^V$: sp2 hp2 tp2	$O3^V$: sp4 hp3 tp3

Woodcuts:

A4 ^V :C37	D4 ^V :C54	F8 ^V :C69	I4 ^V :C83	L8 ^V :C99
B1 ^V :C38	D5 ^V :C55	G1 ^V :C70	I5 ^V :C84	M1 ^V :C100
B2 ^V :C39	D6 ^V :C56	G2 ^V :C71	I6 ^V :C85	M2 ^V :C101
B3 ^V :C40	D7 ^V :C57	G3 ^V :C72	I7 ^V :C86	M3 ^V :C102
B4 ^V :C41	D8 ^V :M17	G4 ^V :H38	I8 ^V :O30	M4 ^V :C103
B5 ^V :C42	E1 ^V :C58	G5 ^V :Pe37	K1 ^V :C87	M5 ^V :C104
B6 ^V :C43	E2 ^V :C59	G6 ^V :C73	K2 ^V :C88	M6 ^V :C105
B7 ^V :Pe36	E3 ^V :C60	G7 ^V :C74	K3 ^V :C89	M7 ^V :C106
B8 ^V :H4	E4 ^V :H21	G8 ^V :C75	K4 ^V :O39	M8 ^V :C107
C1 ^V :C44	E5 ^V :C61	H1 ^V :H10	K5 ^V :Q53	N1 ^V :C108
C2 ^V :C45	E6 ^V :O4	H2 ^V :O52	K6 ^V :Pe39	N2 ^V :C109
C3 ^V :C46	E7 ^V :C62	H3 ^V :O58	K7 ^V :C90	N3 ^V :C110
C4 ^V :C47	E8 ^V :C63	H4 ^V :C76	K8 ^V :C91	N4 ^V :C111
C5 ^V :C48	F1 ^V :C64	H5 ^V :M20	L1 ^V :C92	N5 ^V :C112
C6 ^V :C49	F2 ^V :C65	H6 ^V :C77	L2 ^V :C93	N6 ^V :C113
C7 ^V :C50	F3 ^V :C66	H7 ^V :C78	L3 ^V :C94	N7 ^V :C114
C8 ^V :H36	F4 ^V :D16	H8 ^V :C79	L4 ^V :C95	N8 ^V :C115
D1 ^V :C51	F5 ^V :C67	I1 ^V :C80	L5 ^V :C96	O1 ^V :C116
D2 ^V :C52	F6 ^V :C68	I2 ^V :C81	L6 ^V :C97	O2 ^V :C117
D3 ^V :C53	F7 ^V :M18	I3 ^V :C82	L7 ^V :C98	O3 ^V :C118

Locations: BN: Rothschild (Picot 640; gathering A from Edition B); Harvard: Typ.515.43.299 (lacks N2 and O4, replaced by photographic copies from the 1541 edition); Munich: Rar 1686 (gatherings A and O bound together); Oxford, Bodleian: Douce CC23; San Marino: 120910 (A2.3, C1.8, D1.8, E4.5, F2.7, F8, G1, H1.8, N2.7, N3.6, O4 from Edition B); Vienna: C.P.2.B75.



Hecaton

G R A P H I E

C'est à dire les descriptions de cent
figures & hystoires, contenant
plusieurs appophthegmes, prouer-
bes, sentences & dictz tant des
anciens, que des modernes. Le tout
reueu par son auteur.

Auecq Priuilege.

A Paris chez Denys Ianot Im-
primeur & Libraire.

1543.

CORROZET, Gilles: Hecatographie, Paris, D. Janot, 1543
Edition B

[in a compartment=Renouard 483](roman)Hecaton-|(italic, leaning caps.)GRAPHIE.|C'est à dire les descriptions de cent|figures & hyftoires, contenant|plufieurs appophthegmes, prouer-|bes, sentences & dictz tant des|anciens, que des modernes. Le tout|reueu par fon autheur. |(roman)Auecq' Priuilege.|A Paris chez Denys Janot Impri-|meur & Libraire.| 1543.

Colophon: Fin de Hecatographie contenant cent Emblemes, Nouuellement Imprimé par Denys Janot Libraire, demourant à Paris en la rue Neufve nostre Dame à l'enseigne Saint Jean Baptiste, contre Sainte Geneviefve des Ardents.

Formula: 8^o: A⁴B-N⁸O⁴ [\$4(-A14O4)signed] 104 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3 years, dated 25 May 1540; A2^V: "aux bons espritz et amateurs des letres", by Corrozet; A4^R: "huictain"; A4^V: emblems begin; O4^V: colophon

Typography: no fixed number of lines per page; most versos set in frames (see below); measure on rectos 83mm; text in roman, 86mm for 20 lines (typeface 27) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, leaning caps., 24mm for 5 lines (typeface 28) in lines 2-8 of title; iii) italic, roman caps. (typeface 9) in verses under woodcuts; iv) roman (typeface 20) in titles of woodcuts.

Initials: Set 1: CDEFGHILOPQV; C (init 1); S (init 2); S (init 6)

Frames:

A4^V:sp3 hp3 tp3
B1^V:sp2 hp1 tp1
B2^V:sp3 hp1 tp1
B3^V:sp2 hp2 tp2

B4^V:sp3 hp2 tp2
B56^V:sp1 hp4 tp4
B78^V:sp4 hp3 tp3



Eorce n'est pas tousiours requise,
 Aumoins force de corps humain:
 Subtilite' est plus exquise,
 Car souuent fait plus que la main.

L'entendement est plus soudain
 A penser quelque chose faire,
 Que n'est la main à le parfaire.
 Et sortira plus aisément
 De quelque danger & tourment,
 Par engin & subtilite',
 Que le corps pesant & dormant,
 Par la force & stabilité.

*Et ou la force cessera,
 Et qu'elle quittera les armes:
 Subtilite' alors fera
 Ses effectz, & prudentz alarmes.
 Si nous auons membres peu fermes,
 A nostrz engin ayons recours,
 Qui nous fera quelque secours,
 Pour assaillir, ou pour defendre:
 Commz on peult du Serpent entendre,
 Qui met au bas vn Elephant,
 Et par son engin veult pretendre,
 Estre dessus luy triumpant.

Frames: (cont.)

C-G12 ^V :sp2 hp1 tp1	I3 ^V :sp4 hp2 tp2
C-G34 ^V :sp3 hp2 tp2	I4 ^V :sp3 hp2 tp2
C-G56 ^V :sp1 hp4 tp4	I56 ^V :sp1 hp4 tp4
C-G78 ^V :sp4 hp3 tp3	I7 ^V :sp3 hp3 tp3
H12 ^V :sp2 hp1 tp1	I8 ^V :sp4 hp3 tp3
H3 ^V :sp3 hp4 tp4	K-N12 ^V :sp2 hp1 tp1
H4 ^V :sp3 hp2 tp2	K-N34 ^V :sp4 hp2 tp2
H5 ^V :sp1 hp2 tp2	K-N56 ^V :sp1 hp4 tp4
H6 ^V :sp1 hp4 tp4	K-N78 ^V :sp3 hp3 tp3
H78 ^V :sp4 hp3 tp3	O12 ^V :sp2 hp1 tp1
I12 ^V :sp2 hp1 tp1	O3 ^V :sp3 hp3 tp3

Woodcuts:

A4 ^V :C37	D4 ^V :C54	F8 ^V :C69	I4 ^V :C83	L8 ^V :C99
B1 ^V :C38	D5 ^V :C55	G1 ^V :C70	I5 ^V :C84	M1 ^V :C100
B2 ^V :C39	D6 ^V :C56	G2 ^V :C71	I6 ^V :C85	M2 ^V :C101
B3 ^V :C40	D7 ^V :C57	G3 ^V :C72	I7 ^V :C86	M3 ^V :C102
B4 ^V :C41	D8 ^V :M17	G4 ^V :H38	I8 ^V :O30	M4 ^V :C103
B5 ^V :C42	E1 ^V :C58	G5 ^V :Pe37	K1 ^V :C87	M5 ^V :C104
B6 ^V :C43	E2 ^V :C59	G6 ^V :C73	K2 ^V :C88	M6 ^V :C105
B7 ^V :Pe36	E3 ^V :C60	G7 ^V :C74	K3 ^V :C89	M7 ^V :C106
B8 ^V :H4	E4 ^V :H21	G8 ^V :C75	K4 ^V :O39	M8 ^V :C107
C1 ^V :C44	E5 ^V :C61	H1 ^V :H10	K5 ^V :O53	N1 ^V :C108
C2 ^V :C45	E6 ^V :O4	H2 ^V :O52	K6 ^V :Pe39	N2 ^V :C109
C3 ^V :C46	E7 ^V :C62	H3 ^V :O58	K7 ^V :C90	N3 ^V :C110
C4 ^V :C47	E8 ^V :C63	H4 ^V :C76	K8 ^V :C91	N4 ^V :C111
C5 ^V :C48	F1 ^V :C64	H5 ^V :M20	L1 ^V :C92	N5 ^V :C112
C6 ^V :C49	F2 ^V :C65	H6 ^V :C77	L2 ^V :C93	N6 ^V :C113
C7 ^V :C50	F3 ^V :C66	H7 ^V :C78	L3 ^V :C94	N7 ^V :C114
C8 ^V :H36	F4 ^V :D16	H8 ^V :C79	L4 ^V :C95	N8 ^V :C115
D1 ^V :C51	F5 ^V :C67	I1 ^V :C80	L5 ^V :C96	O1 ^V :C116
D2 ^V :C52	F6 ^V :C68	I2 ^V :C81	L6 ^V :C97	O2 ^V :C117
D3 ^V :C53	F7 ^V :M18	I3 ^V :C82	L7 ^V :C98	O3 ^V :C118

Locations: BN: Rés Z2599; Saint-Dié: 61798 (B3.6 bound before B4.5); Versailles: Goujet 89; Chicago, Newberry Library: Case *W1025.195; Copenhagen: 178^{III}28; Glasgow: SM 370; London, BM: 554.a.30; Lucerne: B.473.u.; New York, Pierpoint Morgan Library: 900.2290.E.11.A; Princeton: Ex3243.18.344.1543; Washington, Folger: PQ1607.C6.1543 Cage.

La DOCTRINE des chrestiens, Paris, D. Janot, 1543

(roman)La doctrine|(bastard)des Chreftiens extraicte du|
Vieil & Nouveau testamēt.|¶Les dix parolles ou commandemens|
de Dieu.|Loraifon Dominicalle: aultrement dicte|la Patenoftrē.|
La falutation angelique: que on dit Aue|Maria.|Le fymbole d's
apoftrēs appelle le Credo:|ou font cōtenus les xii. articles
de la foy.|Les commandemens de noſtre mere Saī|cte Efglife.|
Les fept Sacremens.|Les fept pechez mortelz.|Les fept
oeuvres de Mifericorde.|Plufieurs aultres vertuz et enſeignemēs|
M.CCCCC.XLJJJ.|Auec priuilege du Roy.|De Limprimerie de Denys
Janot: impri|meur du Roy en langue Francoife.

Formula: 16^o in 8's: A-D⁸ [\$4(-A1D4)signed] 32 leaves, un-
numbered

Contents: A1^R: title; A1^V: privilege: granted to Janot, no
duration or date mentioned; A2^R: text begins

Typography: 18 lines (A4^R) 88(93) by 53(65); text in bastard
gothic, 54mm for 10 lines (typeface 24) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) bastard gothic, 32mm for
10 lines (typeface 22) in lines 4-18, 20-21 of title,
in sidenotes, and in a few sections of the text.

Woodcuts:

B3 ^R :J3	C1 ^V :Doc6	C7 ^R :Doc12	D2 ^R :Doc15	D4 ^R :Doc21
B3 ^V :Doc1	C2 ^V :Doc7	C8 ^R :Doc13	D2 ^V :Doc16	D4 ^R :Doc22
B4 ^R :Doc2	C3 ^R :Doc8	C8 ^V :Ca1	D3 ^R :Doc17	D4 ^V :Doc23
B5 ^R :Doc3	C3 ^V :Doc9	D1 ^R :M10	D3 ^R :Doc18	D4 ^V :Doc24
B6 ^R :Doc4	C4 ^V :Doc10	D1 ^V :M15	D3 ^V :Doc19	D5 ^R :Doc25
C1 ^R :Doc5	C5 ^R :Doc11	D2 ^R :Doc14	D3 ^V :Doc20	D5 ^V :Doc26
				D7 ^V :Doc27

Locations: Chantilly: Delisle 660

FRANÇOIS Ier: Edict sur les articles faitz par la faculte de Theologie, Paris, D. Janot for P. Roffet, 1543 (after 1 August)

(bastard)Edict du Roy sur les articles|faitz par la faculte de Theologie de|luniuerfite de Paris, concernans|nostre Foy & Religion Chreftiennes,|& forme de prefcher.|Autre edict touchant la iurisdiction des|Prelatz & inquisiteurs de la Foy, alencon=|tre des perfonnes layes & ecclefiastiques,|chargees ou accufees de herefie.|M.D.XLJJJ.|Auec priuilege de la court.|Imprime par Limprimeur du Roy|pour Ponce Roffet: ltbraire tenāt fa|bouticque au fecōd pillier de la grād|falle du Palais a Paris.

Formula: 16° in 8's: A-C⁸D⁴ [\$4(-AC1D4)signed] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: privilege, granted by Parlement to E. and P. Roffet, dated 31 July 1543 (see note); A3^R: text begins (edict dated 23 July 1543, registered in Parlement, 31 July; read in streets of Paris, 1 August); B2^V: text of Sorbonne's "articles" begins (dated 10 March 1542 o.s.); C7^V: "edict touchant la jurisdiction des prelatz..." (edict dated 23 July 1543, registered in Parlement 30 July); D4^V: Roffet mark=Renouard 1012.

Typography: 21 lines (D1^R) 87(91) by 55; text mainly in bastard gothic, 85mm for 20 lines (typeface 21) except for latin quotations in roman, same size (typeface 22); bastard gothic (typeface 23) in lines 6-9 of title.

Initials: Set 1: FLQS; C (init 1)

Woodcuts:

B3 ^R :Th1	B5 ^V :Th2	B7 ^R :Th4	C1 ^R :Th5
B4 ^V :G9	B6 ^V :Th3	B8 ^V :Sag6	C1 ^V :Th6

Locations: Beaux-Arts: Masson 288

Note: for the text of this privilege, and of the royal privilege of 25 March 1543, see: FRANÇOIS Ier: Edict sur les articles, sd

FRANÇOIS Ier: Edict sur le faict des notaires & tabellions du royaume de France, Paris, D. Janot for J. Canivet, 1543 (achevé 14 August)

Efdict du Roy|SVR LE FAICT DES NO-|taires & Tabelliõs du royaul-|me de France.|Auec priuilege du Roy pour cinq ans.|1543.|De l'imprimerie de Denys Ianot Imprimeur|du Roy en langue Françoisfe. Pour Iehan Ca-|niuet libraire.|On les vend au Palais en la gallerie par ou|l'on va en la chancellerie.

Formula: 8^o in 4's: A-D⁴ [\$4(-A1)signed] 16 leaves, un-numbered [N.B.: D4 missing in only copy located, and here inferred]

Contents: A1^R: title; A1^V: privilege: letters patent to Janot dated 12 April 1543; 5 years from achevé; achevé: 14 August 1543; A2^R: text begins (edict dated November 1542, registered in Parlement 31 July 1543); D1^V: "edict sur les tabellions" (dated 16 July 1543, registered in Parlement, 31 July 1543; D4: ?blank).

Typography: 20 lines (A3^R) 116(122) by 73; text in roman, 58mm for 10 lines (typeface 25) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman (typeface 18) in lines 2-7 of title; iii) roman (typeface 23) in lines 8-12 of title, and on A1^V.

Initials: Set 1: I; F (init 22)

Locations: Ste Gen: F 8^o 884 Inv 4159 pièce 9 (Rés) (lacks D4)

Note: It is possible, since the type used in the text of the edict is not used elsewhere in Janot's production, that the text was set up by another printer for Janot.

FUCHS, Leonhart: De sanandis totius humani corporis, Paris,
[D. Janot] for V. Gaultherot, 1543

See no.171

MER DES HISTOIRES: Le premier/second volume de la mer des
histoires, Paris, N. Couteau for D. Janot, M. Boursette,
J. Foucher, A. Girault, C. L'Angelier, P. Le Preux, 1543
(achevé 12 January)

See no.217

RECUEIL de vraye poesie francoyse, Paris, D. Janot for
J. Longis and V. Sertenas, 1543 (achevé 26 May)

Recueil de vraye|POESIE FRANCOYSE,|prinfe de plufieurs
Poëtes,|les plus excellentz de|ce regne.|Auec priuilege du
Roy|pour cinq ans.|1543.|De l'Imprimerie de Denys Janot.|
On les vend au Palays, en la gallerie par ou|on va à la
Chancellerie, es bouticques de|Iehan Longis & Vincent
Sertenas libraires.

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, ff [1]2-56
[A4 signed Aiiii; F4 signed Fiiii; misnumbering 41 as 4,
48 as 47][N.B. gatherings E and G are missing in the only
copy located (G being replaced by gathering G of the 1544
Janot edition, q.v.); they are here inferred as being
correctly signed and numbered]

Contents: A1^R: title; A1^V: privilege: letters patent to
Janot, dated 12 April 1543; 5 years from achevé; achevé
26 May 1543; A2^R: text begins.

Typography: 25 lines (B4^R) 105(144) by 65; text in roman,
84mm for 20 lines (typeface 23) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) roman, 29mm for 5 lines (typeface 18) in lines 2-8
of title; iii) italic, roman caps (typeface 19) in chapter
headings.

Initials: Set 1: HIOV

Woodcuts:

A2 ^R :H35	B2 ^R :Cu5	B7 ^V :Cu12	C4 ^R :C52
A8 ^R :H4	B3 ^R :D9	C1 ^R :P4	C4 ^V :H21
B1 ^R :M3	B6 ^V :D8	C2 ^R :C96	D8 ^R :D11

Locations: Munich: Po. gall. 1848 (lacks gatherings E and G)

Note: See Lachèvre, Recueil..., pp.56-57 for information
concerning the authorship of poems in this collection.

AMADIS: Le premier livre de Amadis de Gaule, Paris, D. Janot
for J. Longis and V. Sertenas, 1544 Edition I*A

LE PREMIER LI-|ure de Amadis de Gaule, qui|TRAICTE DE MAINTES
ADVENTV-|res d'Armes & d'Amours, qu'eurent plufieurs Cheua-|
liers & Dames, tant du royaulme de la grand|Bretaigne, que
d'aultres pays. Traduict|nouuellement d'Efpagnol en Fran-|
çois par le Seigneur des|Effars, Nicolas de|Herberay.|
Acuerdo Oluido.|[mark=Renouard 480; mottoes set vertically,
left: Patere aut abftine. ; right: Nul ne f'y frotte.]|Auec
priuilege du Roy.|1544.|De l'imprimerie de Denys Janot,
Imprimeur du Roy en langue Fran-|çoysfe, & Libraire Juré de
l'Vniuerfité de Paris. [Variants: line 12: mark=Renouard 680;
lines 15-16: On les vend au Palais en la gallerie par ou on
va à la Chancellerie, en la|bouticque de Iehan Longis.
(Cambridge, Trinity College); line 12: woodcut=Vag 5; lines
15-16: On les vend au Palais en la gallerie par ou on va à
la Chancellerie, en la|bouticque de Vincent Sertenas. (Angers;
Copenhagen)]

Colophon: Fin du premier livre d'Amadis de Gaule, nouuelement
imprimé à Paris, par Denis Janot Imprimeur du Roy en
langue Françoisse, & Libraire juré en l'Université de Paris.
Acuerdo Olvido.

Formula: Fol: ã⁶A-2B⁶ [\$4(-a1)signed] 156 leaves, ff [6]
I-CVII CVI-CXLII CXLV-CL[=150][mis-numbering XII as VII,
XXIX as XXXI, XXXIX as XXVIII, CV as CIIII, ¹CVI as CV]

Contents: ã^{1R}: title; ã^{1V}: privilege: letters patent to
Herberay, dated 2 July 1540, for 6 years; ã^{2R}: "aux
lecteurs" by Michel Le Clerc; ã^{2V}: "au seigneur des Essars",
by Mellin de Saint Gellais; "aux lecteurs" by Antoine
Macault; ã^{3R}: prologue du translateur: dedication to Charles,
duc d'Orléans; ã^{4R}: prologue de l'auteur espagnol; ã^{5V}:
table; A1^R: text begins; BB6^V: colophon.

Typography: 42 lines (G6^R) 239(255) by 145; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1-2, 11, 13 of title and in some headings

Initials: Set 1: DEGLQ; Set 4: ABCDEILNOQV; S (init 2);
T (init 17); P (init 18)

Woodcuts and frames:

A1 ^R :Vag1 sp4	I3 ^V :Vag8 sp2 hp14 tp9
A4 ^R :Vag2 sp2	M3 ^R :Vag9 sp2
D1 ^R :Vag3 sp2	N2 ^R :Vag10 sp4
E1 ^V :Vag4 sp2	P1 ^V :Vag9 sp2
F4 ^V :Vag5 sp4	Q1 ^R :Vag12 sp4
G1 ^V :Vag6 sp2	V3 ^R :Vag13 sp2 hp14 tp9
H4 ^R :Vag3 sp4	V6 ^V :Vag14 sp2

Locations: BN: Rés Y²92 (substitute title: see note; with sheets from edition I A, and from a 1548 edition);
Sorbonne: Rra 125 (lacks ã1.6, B1; B6 bound in place of B1);
Angers: BL2732; Bordeaux: B335 (lacks ã1.6, ã2.5, A3.4);
Lyon: 107713 (lacks ã12Y6; Lyon A); Lyon: 157929 Rés (Lyon B); Cambridge, Trinity College; Copenhagen: 18-261;
Cincinnati: RA.q. Fiction (substitute title; lacks ã12);
New York, Public Library: *KB 1540 (substitute title; lacks ã12; a foreign sheet at V2.5)

Note: The BN, Cincinnati and New York copies all have a title leaf added, dated 1540, but on which the typography clearly dates from considerably later.

AMADIS: Le cinqiesme livre de Amadis de Gaule, Paris,
D. Janot for J. Longis, 1544 (achevé 6 May) . . Edition V A

(roman)LE CINQIESME LI-|vre de Amadis de Gaule, conte-|nant
partie des faictz cheuale-|reulx de Esplandian fon filz &
autres: mis en François|par le Seigneur des Effars Nicolas
de Herberay,|commiffaire ordinaire de l'artillerie|du Roy.|
Acuerdo Olvido.|[mark=Renouard 480; mottoes set vertically,
left: Patere aut abftine. ; right: Nul ne f'y frotte.]|Avec
priuile du Roy.|1544.|(italic, roman caps.)De l'imprimerie de
Denys Janot imprimeur du Roy en langue|Francoyse, & libraire
iuré de l'Vni-|uerfité de Paris. [Variants line 9: mark=
Renouard 681; line 10: ...priuilege...; lines 12-14: (italic,
roman caps.)On les uend à Paris au palais en la gallerie
pres la chancellerie,|en la boutique de Jehan Longis libraire.
(Sorbonne)]

Colophon: Fin du Cinqiesme livre d'Amadis de Gaule. Imprimé
nouuellement à Paris par Denys Janot, Imprimeur du Roy
en langue Francoyse, & achevé le sixiesme jour de May,
Mil cinq centz quarante quatre. Avec privilege dudit
seigneur pour six ans. Acuerdo Olvido.

Formula: Fol: $\tilde{a}^6 A-T^6 V^4$ [\$4(-\tilde{a}^1 V^4)\$signed] 124 leaves, ff [6]
I-CXVII[CXVIII][misnumbering LXXVI as LXVIII][Variants:
LXXXIX as XC (London, BM); XCIX as XCIIII (Lyon)]

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: privilege: Letters patent to
Herberay for 6 years, dated 7 December 1543; $\tilde{a}^2 R$:
dedication: Herberay to François Ier; $\tilde{a}^2 V$: "envoy sur les
livres d'Amadis" by Claude de Marle; "au lecteur, huictain"
signed "A un te humilie"; $\tilde{a}^3 R$: "aux lecteurs d'Amadis";
 $\tilde{a}^3 V$: "aux lecteurs" by Mathurin Beheu; "au lecteur, Dixain";
 $\tilde{a}^4 R$: table; $\tilde{a}^6 V$: woodcut; $A^1 R$: text begins; $V^3 V$: colophon;
 $V^4 R$: blank; $V^4 V$: [in a compartment=A] Janot mark=
Renouard 480

Typography: 42 lines (B3^R) 240(253) by 140; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of title and in some headings; ii) italic, roman caps., 58mm for 10 lines (typeface 19) in lines 12-14 of title and in preliminaries

Initials: Set 1: DELV; Set 3: M; Set 4: ACEFHLMPQSV; A (init 3); A (init 4); C (init 13); E (init 14); T (init 17); L (init 23)

Woodcuts and Frames:

ã6 ^V :Vag172	L1 ^R :Vag14 sp4 hp16 tp9
A6 ^R :Vag9 sp1 hp12 tp11	L3 ^R :Vag27 sp1 hp12 tp11
C1 ^V :Vag13 sp1 hp12 tp11	L5 ^V :Vag172
C5 ^V :Vag2 sp4 hp16 tp9	M2 ^R :Vag27 sp2 hp14 tp13
D1 ^R :Vag9 sp2 hp14 tp13	N2 ^R :Vag79 sp1 hp12 tp11
D3 ^R :Vag85 sp2 hp14 tp13	N3 ^V :Vag27 sp4 hp16 tp9
D5 ^V :Vag31 sp1 hp12 tp11	O1 ^R :Vag13 sp2 hp14 tp13
E1 ^R :Vag27 sp4	O4 ^R :Vag79 sp1 hp12 tp11
E4 ^R :Vag9 sp4 hp16 tp9	O6 ^R :Vag14 sp4 hp16 tp9
F2 ^R :Vag181	P2 ^R :Vag135 sp1 hp12 tp11
F3 ^V :Vag27 sp1 hp12 tp11	Q5 ^R :Vag123 sp4 hp16 tp9
G4 ^V :Vag85 sp4 hp16 tp9	R3 ^R :Vag136 sp2 hp14 tp13
H4 ^V :Vag123	R5 ^V :Vag9 sp1 hp12 tp11
H6 ^R :Vag85 sp4 hp16 tp9	S1 ^V :Vag14 sp4 hp16 tp9
I3 ^R :Vag13 sp4 hp16 tp9	S3 ^R :Vag27 sp2 hp14 tp13
I4 ^V :Vag14 sp1 hp12 tp11	S5 ^R :Vag79 sp1 hp12 tp11
K2 ^V :Vag13 sp1 hp12 tp11	T2 ^R :Vag14 sp4 hp16 tp9
K4 ^V :Vag27 sp1 hp12 tp11	

Locations: Sorbonne: Rra 125 (lacks V4); Lyon: 107713 (lacks ã1.6, L5); London, BM: 12403.h.14(5)

AMADIS: Le cinqiesme livre de Amadis de Gaule, Paris, D.
Janot for J. Longis and V. Sertenas, "1544" (achevé "6 May.
1544") Edition V B

(roman)LE CINQIESME LI-|ure: de Amadis de Gaule, conte-|nant
partie des faictz cheuale-|reux d'Efplandian fon filz, &
aultres: mis en François|par le Seigneur des Effars Nicolas
de Herbe-|ray, commiffaire ordinaire de l'ar-|tillerie du
Roy.|Acuerdo Oluido.|[mark=Renouard 480; mottoes, set vert-
ically, left: Patere aut abftine. ; right: Nul ne f'y frotte.]]
Auecq' priuilege du Roy.|1544.|(italic, roman caps.)De
l'imprimerie de Denys Janot, Imprimeur du Roy en langue Fran-|
çoys: & libraire Iuré de l'vniuerfité de Paris. [Variants:
line 9: woodcut=Vag1; lines 12-13: (italic, roman caps.)On
les vend à Paris au palais, en la Gallerie par ou on va à la|
Chancellerie, en la boutique de Iean Longis libraire.
(Cambridge, Trinity College; Wolfenbüttel); line 9: woodcut=
Vag2; lines 12-13: (italic, roman caps.)On les vend à Paris
au palais, en la Gallerie par ou on va à la|Chancellerie, en
la boutique de Vincent Sertenas libraire. (Angers; Chantilly;
Lyon; Boston; Munich); line 10: ...Auecq,... (Angers;
Chantilly; Lyon; Cambridge, Trinity College; Munich)]

Colophon: Fin du cinqiesme livre d'Amadis de Gaule, Imprimé
nouuellement à Paris par Denys Janot, Imprimeur du Roy en
langue Françoisse: & achevé le sixiesme-jour de May, mil
cinq cents quarante quatre. Avecq' privilege dudict seigneur
pour six ans. Acuerdo Olvido.

Formula: Fol: $\tilde{a}^6 A-T^6 V^4$ [\$4(-\tilde{a}^1 V^4)\$signed] 124 leaves, ff [6]
I-CXVII[CXVIII][E2 signed Fii; mis-numbering XCV as XCII]

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: privilege: letters patent to
Herberay for 6 years, dated 7 December 1543; $\tilde{a}^2 R$:
dedication: Herberay to François Ier; $\tilde{a}^2 V$: "envoy sur les

Contents: (cont.) livres d'Amadis" by Claude de Marle; "au lecteur, huictain", signed "A un t'humilie"; $\tilde{a}3^R$: "au lecteurs d'Amadis"; $\tilde{a}3^V$: "au lecteurs" by Mathurin Beheu; "au lecteur, dixain"; $\tilde{a}4^R$: table; $\tilde{a}6^V$: woodcut; $A1^R$: text begins; $V3^V$: colophon; $V4^R$: blank; $V4^V$: [in a compartment=A] Janot mark=Renouard 480 [Variants: woodcut=Vag 84; "Jean Longis" (Munich; Wolfenbüttel); woodcut=Vag 28; "Vincent Sertenas" (Angers; Chantilly; Lyon; Boston; Cambridge, Trinity College)]

Typography: 42 lines ($B3^R$) 241(255) by 143; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of title and in some headings; ii) italic, roman caps, 58mm for 10 lines (typeface 19) in lines 12-13 of title, and in preliminaries

Initials: Set 1: LV; Set 4: ACDEFHLM PQSTV; T (init 17)

Woodcuts and Frames:

$\tilde{a}6^V$:Vag172	$L3^R$:Vag27 sp4 hp16 tp9
$A6^R$:Vag9 sp4 hp16 tp9	$L5^V$:Vag172
$C1^V$:Vag13 sp4 hp14 tp17	$M2^R$:Vag27 sp2 hp10 tp10
$C5^V$:Vag2 sp1 hp12 tp9	$N2^R$:Vag79 sp1 hp12 tp11
$D1^R$:Vag9 sp1 hp12 tp9	$N3^V$:Vag27 sp2 hp10 tp10
$D5^V$:Vag31 sp4 hp14 tp17	$O1^R$:Vag13 sp1 hp14 tp13
$E1^R$:Vag27 sp2	$O4^R$:Vag79 sp3 hp11 tp16
$E4^R$:Vag9 sp4 hp14 tp17	$O6^R$:Vag14 sp4 hp16 tp9
$F2^R$:Vag181	$P2^R$:Vag135 sp3 hp11 tp16
$F3^V$:Vag27 sp1 hp12 tp11	$Q5^R$:Vag123 sp2 hp10 tp10
$G4^R$:Vag85 sp4 hp16 tp9	$R3^R$:Vag136 sp1 hp14 tp13
$H4^V$:Vag123 sp3	$R5^V$:Vag9 sp4 hp16 tp9
$H6^R$:Vag85 sp1 hp12 tp11	$S1^V$:Vag14 sp3 hp11 tp16
$I3^R$:Vag13 sp4 hp16 tp9	$S3^R$:Vag27 sp2 hp10 tp10
$I4^V$:Vag14 sp2 hp10 tp10	$S5^R$:Vag79 sp4 hp16 tp9
$K2^V$:Vag13 sp4 hp16 tp9	$T2^R$:Vag14 sp1 hp14 tp13
$K4^V$:Vag27 sp3 hp9 tp10	$V4^V$:Vag84 (Longis state)
$L1^R$:Vag14 sp2 hp10 tp10	or Vag28 (Sertenas state)
[Variant: $R5^V$: tp10(New York, Public Library; Oxford, Bodleian)]	

Locations: Mazarine: 351; Angers: B2732 (lacks V4); Chantilly:
Delisle 68; Lyon 157929 Rés; Bonn: Fd 342/119; Boston:
**D.190.8; Cambridge, Trinity College; Munich: Po hisp. 6;
New York, Public Library: KB+1543; Oxford, Bodleian: Douce
L493; Wolfenbüttel; 8.2.Ethica Fol.

AUGUSTIN, Saint: De spiritu et litera, Paris, D. Janot, 1544

[in a frame: sp9 hp17 tp18](roman)DIVI AVRELII|AVGVSTINI DE
SPI|(italic, roman caps.)ritu & Litera, liber vnus.|³Accedit
Epiftola ad Sixtum prefby=|terum, inftruens illum aduerfus
Pe=|lagianorum argumenta.|[woodcut piece a]|(roman)1544.
PARISIIS.|(italic, roman caps.)³Ex officina Dyonifii Ianotij|
typographi Regij. [N.B.: line 3: the "v" in "vnus" is roman]

Formula: 16^o in 8's: a-q⁸ r⁴ s² [\$4(-a1r4s2)signed] 134 leaves,
ff [i]iii-viii'9-16 xvii-xcv[39][g2 signed ij g]

Contents: a1^R: title; a1^V: blank; a2^R: text begins; m7^V:
"elenchus capitum libri de Spiritu et litera"; n3^V:
"epistola adversus Pelagianorum argumenta": text begins;
s2^R: blank; s2^V: Janot mark=Renouard 480

Typography: 20 lines (a4^R) 85(95) by 49(61); text in italic,
roman caps., 43mm for 10 lines (typeface 26) used through-
out, except i) roman (typeface 18) in lines 1-2, 8 of
title and in some headings; ii) italic, roman caps. (type-
face 19) in line 3 of title; iii) roman (typeface 17) in
sidenotes. Type ornament 28.

Initials: Set 1: D

Locations: Roanne

[BARLETIUS, Marinus; CAMBINI, Andrea; GIOVIO, Paolo]:
Scanderbeg. Commentaire d'aucunes choses des Turcs et du
seigneur George Scanderbeg, Paris, [D. Janot] for J. Longis
 and V. Sertenas, 1544 or 1545 (achevé 2 January)

Scanderbeg. | COMMENTAIRE D'AVCVNES | chofes des Turcs, & du
 Seigneur George Scan|derbeg, Prince d'Eppire, & d'Albanie,
 Conte=|nāt fa vie, & les victoires par luy obtenues, auec|
 l'ayde du trefhanlt Dieu, & les ineftimables for|ces &
 vertus d'celluy, dignes de memoire. | Traduict de Tofcan, en
 Frācois, Par Guillaume|Gaulteron de Cenquoins, fecretaire
 de M. de|Montluc Confeiller du Roy & fon Ambaffa=|deur,
 aupres de la Seigneurie de Venize. | QVI VOIT S'ESBAT. | 1544. |
 ¶ De l'imprimerie de Denys Ianot imprimeur|du Roy en langue
 Francoyse, & libraire iuré de|l'Vniuerfité de Paris, | ¶ Auec
 priuilege du Roy pour cinq ans. | ¶ On les vend à Paris en la
 Galerie du Palays|pres la Chancellerie par Ian Longis.
 [Variant: ¶ On les vend à Paris en la Galerie du Palays|
 pres la Chancellerie par Vincent Sertenas. (BN A; Besançon)]
 [N.B.: line 1: "S" in "Scanderbeg" is inverted]

Formula: 8^o: A-L⁸M⁴ [\$4(-A1M4)signed] 92 leaves, un-numbered
 [Variants: E4 signed Eiii (BN A; BN B; Mazarine; Besançon);
 G1 signed D (BN A; Mazarine); G3 unsigned (Mazarine)]

Contents: A1^R: title; A1^V: privilege: letters patent to
 Janot, dated 12 April 1543: 5 years from achevé; achevé
 2 January 1544 (see note); A2^R: dedication: Gaulteron
 to François Ier; A3^V: prologue addressed to Frederico
 Gonzaga, duke of Mantua (dated 1 June 1539); A5^R: text
begins; L8^R: date of translation: Rome, October 1542;
 L8^V: table; M4^V: errata

Typography: 28 lines (A4^R) 114(117) by 67; text in roman, 82mm
 for 20 lines, used throughout except i) a petit-canon
 roman in line 1 of title; ii) italic, roman caps. (type-
 face 26) in privilege, (but not in achevé).

Initials: Set 1: I

Locations: BN: Rés J3299 (BN A); BN: Rothschild (Picot 3141; BN B); Arsenal (not seen); Mazarine: 33475 (lacks A1); Ste Gen (not seen); Besançon: 209888; Munich: Eur 697

Note: This appears to be a combination of three works concerning Turkish matters: Andrea Cambini's Della origine de' Turchi (first edition: Florence 1529), Paolo Giovio's Commentario delle cose de Turchi (first edition: Rome, 1532), Marinus Barletius' De vita et moribus ac rebus praecipue adversus Turcos gestis G. Castrioti (first edition: Rome, s.d.; another edition: Strasbourg, 1537). The composite work would have seem to have appeared first in Venice: Commentarii delle cose de' Turchi de Paulo Giovio et Andrea Gambini (sic) con gli fatti et la vita di Scanderbeg, Aldus, 1541, and this would seem to be the work translated by Gaulteron, perhaps while part of the French embassy in Venice.

Only the privilege of this work shows any sign of having been printed in Janot's materials. This may be explained by the fact that the edition may well be dated in the old style, which would mean that it dated from shortly after Janot's death, having been given to another printer to print for him.

[CHAMPIER, Symphorien] Le fondement et origine des tiltres de noblesse, Paris, D. Janot, 1544

(italic, roman caps.)*LE FONDEMENT|& origine des tiltres de nobleffe &|exoellentz eftatz de tous Nobles &|illuftres: quāt à la differēce|des Empires, Roy=|aulmes, Du|chez Cōtez & aultres feigneuries.|Auec priuilege du Roy.|1544|De l'imprimerie de Denys Ianot,|imprimeur du Roy en langue Fran=|coyfe, & libraire iuré de l'Vniuer=|fité de Paris.

Formula: 16^o in 8¹s: A-H⁸ [\$4(-A1H2)signed] 64 leaves, un-numbered.

Contents: A1^R: title; A1^V: blank; A2^R: text begins; G4^R: "petit dialogue de noblesse"; H6^V: "au lecteur"; H8^V: "fin".

Typography: 18 lines (A3^R) 77(81) by 50; text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except figs. of ?typeface 18 in line 9 of title. Type ornaments 28, 29.

Initials: Set 1: BDEHILNQ; C (init 1)

Locations: BN: G 17438

Note: Cf. Janot's edition of 1535

DU CLERC, Jacques: Colloque familier du vray, pudic et syncere amour, Paris, D. Janot, 1544

(roman)Colloque|FAMILIER DV VRAY,|PVDIC ET SYNCERE A-|mour,
concilié entre deux a-|mans, traduit de latin en Fran-|
çoys: & augmenté de plu-|fieurs autoritez & fpi-|rituelz
propos. Nou-|uellemēt impri-|mé.|Amplié oultre la premiere|
edition.|1544.|(italic, roman caps.)En l'imprimerie de Denys
Janot, im|primeur du Roy en langue Fran-|çoysfe, & libraire
iuré de l'vniuer-|fité de Paris.

Colophon: Cy fine ce present livre', intitulé, Colloque de
pudic Amour, faict & traduit par maistre Iacques du
Clerc advocat es sieges royaulx de Compiengne, & nouvelle-
ment imprimé à Paris par Denys Janot, imprimeur du Roy
en langue Françoisse, & libraire juré de l'université de
Paris.

Formula: 16^o in 8's: Aa-Bb⁸ A-T⁸ [\$4(-AaA1+P56)signed] 168
leaves, ff [16] premier ii-cl[cli-clii][E4 signed Eiiii;
P5,6 signed Piii, Piiii]

Contents: Aa1^R: title; Aa1^V: blank; Aa2^R: dedication: Du Clerc
to Charles, duc d'Orléans; Aa6^V: "prologue du translateur";
Bb2^V: "au lecteur" by Du Clerc; Bb3^R: table; Bb6^R: "Jacobus
Duclerius Compendiensis Lectori, S."; Bb7^R: "eiusdem, ad
lectorem carmen"; Bb7^V-Bb8^V: blank; A1^R: text begins;
T6^V: colophon; T7^R: "dixain" by J. B.; T7^V: "aultre dixain";
T8^R: Janot mark=Renouard 481; T8^V: blank

Typography: 20 lines (A2^R) 86(94) by 49(62); text in roman,
43mm for 10 lines (typeface 27) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title; ii)
italic, roman caps. (typeface 26) in lines 14-17 of title
and at some places in text; iii) roman (typeface 17) in
sidenotes. Type ornament 30.

Initials: Set 1: CM

Woodcuts:

A1 ^R :T1	A1 ^R :Sag17	A8 ^R :Sag2	A8 ^R :DuC5
A1 ^R :Bo4	A1 ^R :DuC2	A8 ^R :Sag8	
A1 ^R :DuC1	A8 ^R :DuC3	A8 ^R :DuC4	

Locations: BN: Rothschild (Picot 3325); Beaux-Arts: Masson 291
 (lacks Bb8; gatherings E and N misbound)

Brief discours

AV VRAY, DV PORTE-
ment es affaires de Piedmont: par
treshault, trefillustre, & magnani-
me prince, Le Comte d'Anghyen
gouverneur dudiect Piedmont,
Et Lieutenant general pour
le Roy en Italie, pour
l'année Mil cinq
centz quaren-



Avec privilege du Roy.

1544

* De l'imprimerie de Denys Ianoë, Imprimeur
du Roy en langue Françoisse, & libraire iuré
de l'Vniuersité de Paris. *

ENGHIEN, François de Bourbon, comte de: Brief discours au vray du portement es affaires de Piedmont, Paris, D. Janot, 1544 (achevé 14 October)

(roman)Brief difcours|AV VRAY, DV PORTE-|ment es affaires de Piedmont: par|treshault, trefilluftre, & magnani-|me prince, Le Comte d'Anghyen|gouverneur dudict Piedmont,|Et Lieutenant general pour|le Roy en Italie, pour|l'année Mil cinq|centz quaren-|te quatre.|Auec priuilege du Roy.|1544.|(italic, roman caps.)*De l'imprimerie de Denys Ianot, Imprimeur|du Roy en langue Françoyste, & libraire iuré|de l'Vniuerfité de Paris.

Formula: 8° in 4's: A-F⁴ [\$3(-A1F23)signed] 24 lines, un-numbered [N.B.: F4 missing in only copy located, and here inferred]

Contents: A1^R: title; A1^V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from achevé; achevé: 14 October 1544; A2^R: preface; A3^R: text begins; F2^V: [in a compartment=C] device of ?comte d'Enghien: "La me gist le cueur"; F3^R: colophon; F3^V: Janot mark=Renouard 480; F4: ?blank.

Typography: 22 lines (B2^R) 125(129) by 66(82); text in roman, 115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) italic, roman caps., 43mm for 10 lines (typeface 26) in lines 14-16 of title, and in privilege. Type ornaments 29, 31-32.

Initials: Set 1: IL

Woodcuts:

A2^R: Vag 34

Locations: BN: Rés 8°Lb³⁰100 (lacks F4)

ESOPE de Phrygie: Les fables, Paris, D. Janot, 1544

[in a compartment=Renouard 485](roman)Les Fables|DV TRESANCIEN
ESO-|PE PHRIGIEN PREMIERE-|ment escriptes en Graec, &|depuis
mifes en rithme|Françoife.|(italic, roman caps.)Auec
priuilege du Roy.|(roman)1544. De l'imprimerie de Denys
Janot, Impri-|meur du Roy en langue Françoysfe, Et Li|braire
Iuré de l'Vniuerfité de Paris.

Formula: 8^o: A⁴B-N⁸O⁴ [\$4(-A1404)signed] 104 leaves, un-
numbered

Contents: A1^R: title; A1^V: privilege: letters patent to an
un-named person, dated 4 August 1542; A2^R: dedication:
G. Corrozet (?translator) to Henri, duc de Bretagne;
A4^V: text begins; O4^V: [in a compartment=Renouard 483]
Janot mark=Renouard 480

Typography: no fixed number of lines per page; text in
roman, 86mm for 20 lines (typeface 27) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, roman caps.
(typeface 26) in line 7 of title and for titles and morals
of cuts; iii) italic, roman caps. (typeface 19) in
privilege; iv) roman, 7mm for 2 lines, in lines 8-11 of
title.

Compartments: (references are to Renouard's numbering)

A1 ^R :485	D4 ^V :486
A4 ^V :486	D5 ^V :485
B-C, E-N12 ^V :484	D67 ^V :483
B-C, E-N34 ^V :486	D8 ^V :485
B-C, E-N56 ^V :483	O1 ^V :485
B-C, E-N78 ^V :485	O23 ^V :484
D1 ^V :486	O4 ^V :483
D23 ^V :484	

Woodcuts:

A4 ^V :E1	D4 ^V :E20	F8 ^V :E40	I4 ^V :E59	L8 ^V :E78
B1 ^V :E2	D5 ^V :E21	G1 ^V :E41	I5 ^V :E60	M1 ^V :E79
B2 ^V :E3	D6 ^V :E22	G2 ^V :E42	I6 ^V :E61	M2 ^V :E80
B3 ^V :E4	D7 ^V :E23	G3 ^V :E43	I7 ^V :E62	M3 ^V :C105
B4 ^V :E5	D8 ^V :E24	G4 ^V :E97	I8 ^V :E63	M4 ^V :E81
B5 ^V :E6	E1 ^V :E25	G5 ^V :E45	K1 ^V :E64	M5 ^V :E82
B6 ^V :E7	E2 ^V :E26	G6 ^V :E46	K2 ^V :E32	M6 ^V :E83
B7 ^V :E8	E3 ^V :E27	G7 ^V :E47	K3 ^V :E65	M7 ^V :E84
B8 ^V :E9	E4 ^V :E28	G8 ^V :E48	K4 ^V :E66	M8 ^V :E85
C1 ^V :E10	E5 ^V :E29	H1 ^V :E49	K5 ^V :E67	N1 ^V :E86
C2 ^V :E11	E6 ^V :E30	H2 ^V :E50	K6 ^V :E68	N2 ^V :E87
C3 ^V :E12	E7 ^V :E31	H3 ^V :E51	K7 ^V :E69	N3 ^V :E88
C4 ^V :E13	E8 ^V :Ce14	H4 ^V :E52	K8 ^V :E70	N4 ^V :E89
C5 ^V :E14	F1 ^V :E33	H5 ^V :E53	L1 ^V :E71	N5 ^V :E90
C6 ^V :E15	F2 ^V :E34	H6 ^V :E54	L2 ^V :E72	N6 ^V :E91
C7 ^V :E16	F3 ^V :E35	H7 ^V :E55	L3 ^V :E73	N7 ^V :E92
C8 ^V :E17	F4 ^V :E36	H8 ^V :E56	L4 ^V :E74	N8 ^V :E93
D1 ^V :E18	F5 ^V :E37	I1 ^V :E57	L5 ^V :E75	O1 ^V :E94
D2 ^V :C39	F6 ^V :E38	I2 ^V :E44	L6 ^V :E76	O2 ^V :E95
D3 ^V :E19	F7 ^V :E39	I3 ^V :E58	L7 ^V :E77	O3 ^V :E96

Locations: BN: Rothschild (Picot 639); Arsenal: 8^oBL 16772 Rés;
 Bordeaux: B9854 (lacks all after L6); Chicago, Newberry
 Library: Case.Y.642.A31; New York, Pierpoint Morgan
 Library: 52241.E.12.A; New York, Public Library: Spencer
 Collection; Oxford, Bodleian: Mason FF221.

Note: Cf. Janot's edition of 1542.

FRANÇOIS Ier: Edict touchant la jurisdiction des prevotz des mareschaulx, Paris, [D. Janot] for V. Sertenas, 1544 (after 30 June)

(roman)Edict du Roy no-|(bastard)ftre fire touchant la iurisdiction des pre=|uotz des mareschaulx, tāt fur la punition|des volleurs & vacabōs que fur le faict des|chaffes. Aufquelz le Roy en attribue la to=|talle cognoiffance, & defend a toutes cours|de cognoistre des appellations a meffieurs les mares=|chaulx de France ou leurs lieutenātz, a la|pierre de marbre au palais a Paris. Publie|au grād confeil le dernier iour de Juin mil|cinq cens quarante quatre.|M.D.XLJJJJ.|¶Avec priuillage du Roy.|On les vend au palais a Paris en la gal|lerie par ou lon va en la chancellerie, en la|bouticque de Vincent Sertenas libraire.

Formula: 8^o in 4's: A⁴B² [fully signed (-A1)] 6 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from an un-specified date; A2^R: text begins (registration by "grand conseil" dated 30 June 1544); B2^V: blank

Typography: 26 lines (A3^R) 126(131) by 76; text in bastard gothic, 96mm for 20 lines (typeface 9) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) bastard gothic (?typeface 5) in line 16 of title; iii) italic, roman caps., 43mm for 10 lines (typeface 26) in privilege. Type ornament 26.

Initials: Set 1: I; F (init 24)

Locations: BN: Rés F1927

FRANÇOIS Ier: Ordonnances du Roy sur le faict de ses finances,
Paris, D. Janot for J. Longis, 1544 (achevé 31 January)

Ordonnances du|ROY NOSTRE SIRE SVR|le faict de ses finances,
publiées|en la chambre des comptes|le .xix. de Ianuier, Mil
.V.|cens quarãte. troys.|Auec priuilege du Roy pour cinq ans.|
1544.|De l'imprimerie de Denis Ianot, Im=|primeur du Roy
en langue Francoife,|pour Iehan Longis libraire.|✱On les
vend au Palais en la Galerie par|ou on va à la Chancellerie,
en la boutique|de Iehan Longis. [Variant: line 5:...Mil.|...
(Archives Nationales; Princeton)]

Formula: 8^o in 4's: a-b⁴ [\$3(-a1)signed] 8 leaves, un-numbered

Contents: a1^R: title; a1^V: privilege: letters patent to
Janot, dated 12 April 1543; 5 years from achevé; achevé:
31 January 1543 o.s.; a2^R: text begins (Ordonnance dated
17 January 1544; registration in "chambre des comptes"
dated 19 January 1544); b4^V: blank.


Typography: 25 lines (b1^R) 115(117) by 72; text in roman,
92mm for 20 lines (see note) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
roman, 29mm for 5 lines (typeface 18) in lines 2-11 of
title; iii) roman, 84mm for 20 lines (typeface 23) in
privilege. Type ornament 33.

Initials: F (init 22)

Locations: Ste Gen (?lost); Archives Nationales: AD+24;
London, BM: 8228.aa.54(2*); princeton: HJ.1983.A32 (Ex)

Note: It seems possible that part of this edition, if not
all was not printed by Janot. The text type is found
no-where else in his production, and could well be that
used by Adam Saulnier, who also operated from the rue
neufue nostre dame.

FUCHS, Remaclus: Plantarum omnium, Paris, D. Janot, 1544
(achevé August)

(roman)Plantarum|OMNIVM QVARVM|HODIE APVD PHARMA-|copolas
vfus eft magis frequens|Nomenclaturae iuxta Graeco-|rum,
Latinorum, Gallo. Ital.|Hifpa. & Germa. fenten-|tiam, per
Remacl. Fufch|à Lymborch iam nouiter col-|lectae. |(italic,
roman caps.)Cum priuilegio. |(roman)1544. |PARISIIS. |(italic,
roman caps.) Ex officina Dyonifij Ianotij|typographi Regij.

Colophon: Parisiis. Excudebat Dyonisius Janotius Typographus
Regius. 1544. Mense Augusto.

Formula: 16^o in 8's: A-D⁸E² [$\$4(-A1E2)$.signed] 34 leaves, un-
numbered

Contents: A1^R: title; A1^V: dedication: Fuchs to Gulielmus M.;
A2^V: text begins; E2^V: colophon; Janot mark=Renouard 481.

Typography: 21 lines (A4^R) 90(94) by 49; text in roman, 86mm
for 20 lines (typeface 27) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) italic, roman caps., same size as text
(typeface 26) in lines 10, 13-14 of title and in some
places in text. Type ornament 28.

Locations: Arsenal: 8^oS8017; Ste Gen: T 8^o1378 Inv3893;
Bethesda: WZ 240.F993p.1544 (Bethesda A); Bethesda:
WZ 240.G673f.1572 (Bethesda B); Bethesda: WZ 240.H667a.1555
(Bethesda C); London, BM: 1037.a.2(2) (lacks gathering C,
replaced by a second gathering B)

Note: Cf. Janot's edition of 1541

GILLES, Nicole: Les tres elegantes et copieuses annalles,
Paris, [N. Couteau] for D. Janot, M. Boursette, A. Girault,
J. Kerver, and A. L'Angelier, 1544

See no.151

ISOCRATE: La maniere de bien et heureusement instituer & composer sa vie, Paris, D. Janot for J. Longis, 1544

(*italic, roman caps.*) LA MANIERE DE|Bien & heureufement
infittuer &|compofer fa uye, forme & maniere|de uiure:
Contenant LXXViiij.|preceptes ou enfeignemens.|Enuoyez par
Ifocrotés à|l'adolescent De=|monicus.|Traduict en Francoys
par Caluy de|la Fōtaine Parifien, mil ccccc.xliiiij.|Auec
priuilege du Roy|pour cinq ans.|*On les uend à Paris au
palais, en|la gallerie pres la chancellerie, en|la boutique
de Iehan Longis.

Colophon: Fin de ce livre, imprimé nouvellement à Paris par
Denys Janot Imprimeur du Roy en langue Francoyse: &
libraire juré en l'Université.

Formula: 16^o in 8's: A-D⁸ [\$4(-A1)signed] 32 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: letters patent to Janot
dated 12 April 1543; 5 years from achevé (no achevé date
given); A2^V: "aux lecteurs" by C. de La Fontaine; A4^R:
text begins; D8^V: colophon.

Typography: 18 lines (A6^R) 77(82) by 50; text in *italic*,
roman caps., 43mm for 10 lines (typeface 26) used through-
out, except i) *italic*, roman caps., 29mm for 5 lines
(typeface 19) in privilege and on A2^V-A3^V; ii) roman
(typeface 20) in cropped sidenotes on C8^V only. Type
ornament 29.

Initials: Set 1: IN

Locations: Besançon: 223,450

Les LOIX, statutz & ordonnances royaulx, Paris, D. Janet
[for G. Du Pré], 1544 (achevé 31 January)(see note)

[in a four piece frame=Renouard 263](roman)Les loix, Statutz
& or-|DONNANCES ROYaulx, FAICTES|Par les feux Roys de France,
puis le regne de|Monfeigneur Sainct Loys, iufques au re-|
gne du Roy François, premier du|nom, à prefent regnant.|Les
Ordonnances, Statutz & Edictz, faictz par le Roy|François,
iufques en l'an mil cinq cents .xluiii.|Le tout reueu,
corrigé & verifié aux originaulx, mis|& imprimé enfemble au
prefent volume, felon les|dates des ans, en obferuāt
l'orthographe|des apostrophes.|Vous trouuerez au commencemēt
deux tables, la premiere, felon les|dates: la feconde, felō
l'ordre alphabetique, des matieres cōtenues|en ces prefentes
ordōnances, le tout biē & deuemēt ordonné.|[mark=Renouard
481; mottoes set vertically, (italic, roman caps): left:
Patere aut abftine.; right: Nul ne f'y frote.](roman)
Auec priuilege du Roy.(1544.(italic, roman caps.)De
l'imprimerie de Denys Ianot imprimeur du Roy en|langue
Francoyse, & libraire iuré de|l'Vniuerfité de Paris.

Colophon: Fin des ordonnances Royaulx, Imprimées par Denys
Ianot, imprimeur du Roy en langue Françoisse, & libraire
juré de l'Université de Paris. Avec privilege du Roy pour
cinq ans, à commancer du jour qu'elles furent acheuées
d'imprimer, qui fut le dernier jour de Janvier mil cinq
cents quarante quatre.

Formula: Fol: $\tilde{a}^{10}A-S^8T^42A-3D^8$ [\$5(-\tilde{a}1R4+\tilde{a}6)\$signed] 374 leaves,
ff [10] I-CXLVIII $^2I-CCXVI$ [E5 signed v., Cc4 signed Ciiii,
Kk signed Klz; misnumbering V as VIII, VII as VI, XII as
XV, CXXX as CXXXVI, 2XV as XVI, 2XXXVIII as XXXVI, 2XCI
as XCIII, 2CXXXVI as CXVI, 2CXLI as CXLII, 2CXLIIII as
CXLIII, 2CLXXXIII as CLXXXII, 2CCI as CXCI; mis-printing
CX as XCX]

Contents: ã1^R: title; ã1^V: privilege: letters patent to Janot, quoted in full, dated 12 April 1543; ã2^R: privilege: granted to P. Le Preux for 3 years, dated 27 September 1542; ã2^V: tables; ã10^V: "aux lecteurs"; A1^R: text begins; Aa1^R: "ordonnances du Roy François"; Ddd8^R: colophon; Ddd8^V: [in a compartment=A]Janot mark=Renouard 480

Typography: 46 lines (E3^R) 264(276) by 151; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 17 of title and in some headings; ii) roman, 21mm for 5 lines (typeface 23) in lines 13-15 of title, in the few side-notes and in some sub-headings; iii) italic, roman caps., 116mm for 20 lines (typeface 19) in lines 19-21 of title, on ã10^V, and in some places in the text. Type ornament 32.

Initials: Set 1: BDFLNV; Set 3: ILM; Set 4: CL; A (init 3); A (init 5); S (init 6); O (init 8); C (init 13); E (init 14); P (init 18); C (init 23); F (init 24); L (init 25)

Locations: BN: F2013 (lacks Ddd8); Aurillac (partial xerox only examined); Le Puy (not seen)

Note: The dating of this edition depends on whether the *achevé* is in old or new style. If it is in old style, then the work dates from after Janot's death, but since the colophon expressly states "imprimées par Denys Janot" it seems likely to have been dated in new style. This is not inconsistent with the fact that the latest "ordonnance" mentioned appears to be one dated 31 December 1543. Catach, L'orthographe française..., p.346 names the compiler as Antoine Burier. The work was first printed in 1542 by Etienne Caveiller for Poncet Le Preux and the Angelier brothers, hence the fact that a privilege was granted to Le Preux as early as October 1542. It is not possible to say whether Le Preux was also involved in this edition.

MACHIAVELLI, Niccolò: Le premier livre des discours, Paris, D. Janot for J. Longis and V. Sertenas, 1544 (achevé 12 April)(see note)

(roman)Le premier liure des discours de|L'ESTAT DE PAIX ET DE GVERRE,|DE MESSIRE NICOLAS MACCHIAVEGLI,|Secretaire & citoyen Florentin, Sur la premie-|re decade de Tite Liue, traduit|d'Italien en François.|[woodcut]|Auec priuilege du Roy.|1544.|(italic, roman caps.)DE l'imprimerie de Denys Janot imprimeur du Roy en|langue Francoyse, & libraire iuré de|l'Vniuersité de Paris.. [Variant: (italic, roman caps.) On les uend à Paris au palais pres la chancellerie, en la boutique de|Vincent Sertenas & en la rue neufue nostre Dame,| à l'enfeigne de la corne de cerf. (Verdun)]

Colophon: Fin du premier livre des discours de Macchiavelli.

Imprimé par Denys Janot imprimeur du Roy en langue Françoise, & libraire juré de l'Université de Paris. Et fut achevé d'imprimer le douziesme jour d'Apvril, mil .v.c.xliiii.

Formula: Fol: $\tilde{a}^6 A-K^6 L-M^4$ [\$4(-\tilde{a}^1 LM^4)\$signed] 74 leaves, ff [6] I-LXV[LXVI-LXVIII][misnumbering LIIII as LIII, LXV as LXI]

Contents: $\tilde{a}^1 R$: title; $\tilde{a}^1 V$: privilege: letters patent to Janot, dated 12 April 1543 (quoted in full): 5 years from achevé; $\tilde{a}^2 V$: dedication: [Jacques Gohory (translator)] to Gabriel Le Veneur; $\tilde{a}^4 R$: "au lecteur"; $\tilde{a}^4 V$: dedication: Machiavelli to Zanobi Buondelmonti and Cosimo Rucellai; $\tilde{a}^5 V$: "au mesme seigneur" (i.e. Gabriel Le Veneur?); "au traducteur" by Nicolas de Herberay; \tilde{a}^6 : blank; $A^1 R$: text begins; $M^1 R$: colophon; $M^1 V$: table; $M^4 R$: [in a compartment= A] Janot mark=Renouard 480; $M^4 V$: blank

Typography: 38 lines ($B^1 R$) 218(230) by 132; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 8 of

Typography: (cont)

and in some headings; ii) italic, roman caps., 58mm for. 10 lines (typeface 19) in lines 10-12 of title and on ã^V₅; iii) italic, roman caps. (typeface 26) in apertures of woodcut on ã^R₁; iv) some Greek in centre aperture of woodcut on ã^R₁. Type ornament 25.

Initials: Set 4: ACDEFHILMNOPQSV; C (init 13); T (init 17)

Woodcuts:

ã^R₁:Ma1

ã^V₁:Ma2

Locations: BN: Rés *E41 (misbound); Chantilly: Delisle 1148 (MS dedication from the translator); Verdun (Xerox of ã^R₁ and M^R₁ only checked); Munich: Pol.g.49 (lacks ã₆)

Note: This must be dated in new style, even though Easter 1544 fell on 13 April, because there could be no 12 April 1544 o.s., Easter 1545 having fallen on 5 April.

MAROT, Clement: Epistre envoyée à Monsieur Danguyen, Paris,
[D. Janot] for N. L'Heritier, 1544 .

(roman)Epiftre éuoyée|PAR CLEMENT MAROT|(italic, roman caps.)
à Monfieur Danguyen, Lieutenant|pour le Roy de là les|Montz.|
(roman)LA MORT N'Y MORD.|1544.|(italic, roman caps.)On les
uend au Palais en la Gallerie par|ou l'on ua en la
Chancellerie, par|Nicolas l'Heritier.

Formula: 8^o in 4's: A⁴ [A23] 4 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text begins; A4^V:
blank.

Typography: 16 lines (A3^R) 91(97) by 68; text in italic, roman
caps., 58mm for 10 lines (typeface 19) used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title; ii) roman caps. and figures (typeface 18) in lines
2, 6-7 of title.

Initials: Set 1: V

Locations: BN: Rés Ye1577

MAROT, Clement: Les oeuvres, Paris, D. Janot, 1544 (to avoid confusion the parts of this work are dealt with separately, except for typography, initials and woodcuts)

I: Les Oeuures|DE CLEMENT MAROT|VALET DE CHAM-|bre du Roy.|
 Defquelles le contenu f'enfuyt.|L'adolefcence Clementine.|La
 fuite de l'Adelefcence,|Deux liures d'Epigrammes.|Les
 premier & fecond liures de|la Metamorphose d'Ouide.|Bien
 augmentées.|Le tout par luy aultrement, & mieulx|ordonné,
 que par cy deuant.|LA MORD N'Y MORD|154<4>|De l'Imprimerie
 de Denys Ianot, Impri-|primeur du Roy en langue Françoyste:
 Et Li-|braire Iuré de l'Vniuerfité de Paris.

Formula: 16^o in 8's: $\tilde{a}^8 A^8 B^4 C-N^8 O^4$ [\$4(-\tilde{a}1)\$signed] 112 leaves,
 ff [4]1-108[F1 signed F; K1-3 signed ki, kii, kiii; K4
 signed Kiiii; misnumbering 20 as 10][N.B. 51 cropped in
 only copy located]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^V$: "a son livre" by Marot; $\tilde{a}2^R$: "C.
 Marot a ceulx qui par cy devant ont imprimé ses oeuvres"
 (dated 31 July 1543); $\tilde{a}3^V$: "ad lectorem" by N. Bourbon;
 $\tilde{a}4^V$: text begins: "adolescence clementine" ($\tilde{a}4^R$: "in
 clementis adolescentium" by N. Berauld; $\tilde{a}4^V$: "C. Marot
 à un grand nombre de freres"; $\tilde{a}5^V$: "la premiere eglogue des
 Bucoliques de Virgile"; $A2^R$: "le temple de Cupido"; $C1^R$:
 "le jugement de Minos"; $D1^R$: "les tristes vers de Philippes
 Beroalde"; $D5^R$: "oraison contemplative devant le Crucifix";
 $D8^V$: "epistres"; $G5^R$: "complainctes"; $G8^V$: "epitaphes";
 $H4^V$: "ballades"; $I7^V$: "chant royal de la conception"; $I8^V$:
 "rondeaux"; $M7^V$: "chansons").

II: La Suite de|L'ADOLESCENCE|CLEMENTINE.|Dont le contenu f'enfuyt.|
 La complainte fur Robertet.|L'eglogue de la mort de Madame,|
 Les Elegies,|Les Epiftres,|Les chans diuers,|Le cymetiere,|
 Bien augmentez.|LA MORD N'Y MORD|1544.|De l'imprimerie de
 Denys Ianot, Impri-|primeur du Roy en langue Françoyste: Et Li-|
 braire Iuré de l'Vniuerfité de Paris.

Formula: 16^o in 8's: Aa-Qq⁸ [\$4(-A1)signed] 128 leaves, ff [1] 2-128 [misnumbering 48 as 28, 59 as 95; misprinting 2 as z]

Contents: Aa1^R: title; Aa1^V: "ad lectorem" by J. Salmon (followed by translation); Aa2^R: "ad lectorem" by N. Bourbon; Aa2^V: "in Clementis Maroti laudem" by J. Salmon; Aa3^R: text begins (Aa3^R: "deploration de Florimond Robertet; Bb6^V: "eglogue sur le trespas de Louise de Savoie"; Cc4^V: "les elegies"; Gg8^V: "epistres"; Mm7^V: "chantz divers"; Pp2^R: "le cymetiere"; Qq5^V: "epistre à Monsieur d'Anguyen"; Qq7^R: "les oraisons").

III: Les Epigrã-|MES DE CLEMENT MA-|ROT DIVISEZ EN DEUX|LIVRES.|
LA MORT N'Y MORD|1544.|De l'Imprimerie de Denys Ianot, Impri-|
meur du Roy en langue Françoysfe: Et Li-|braire Iuré de
l'Vniuerfité de Paris.

Formula: 16^o in 8's: Aaa-Eee⁸ [\$4(-Aaa1)signed] 40 leaves,
ff [1]2[3]4-40

Contents: Aaa1^R: title; Aaa1^V: text begins

IV: Les premier|ET SECOND LIVRES DE LA|METAMORPHOSE D'OVIDE,|
Tranflately de Latin en Fran-|çoys par Clement|Marot.|LA MORT
N'Y MORD.|1544.|De l'Imprimerie de Denys Ianot, Impri-|meur
du Roy en langue Françoysfe: Et Li-|braire Iuré de l'Vniuerfité
de Paris.

Formula: 16^o in 8's: Aaaa-Iiii⁸ [\$4(-Aaaa1)signed] 72 leaves,
ff [1]2-69 80-82 [Iiii1 signed Iiii]

Contents: Aaaa1^R: title; Aaaa1^V: dedication: Marot to
François Ier; Aaaa3^R: text begins.

V: L'Hyftoire|DE LEANDER ET HERO|PAR CLEMENT MAROT|de Cahors en
 Quercy, Et|valet de Chambre|du Roy.|Ensemble.|*Le Dyalogue de
 deux Amoureux.|*L'Eglogue au Roy foubz le nom de Pan &|de
 Robin.|*Epiftres contre Sagon.|*Et aultre petit recueil de
 fes oeuvres.|LA MORT N'Y MORD.|1544.|De l'Imprimerie de
 Denys Ianot, Impri-|meur du Roy en langue Françoysfe: Et Li-
 braire Iuré de l'Vniuerfité de Paris.

Formula: 16^o in 8's: A-F⁸ [\$4(-A1)signed] 48 leaves, ff [1]
 2-48 [B2 signed Bii; D4 signed Diiii]

Contents: A1^R: title; A1^V: text begins; "l'histoire de Leander
 et Hero"; B5^V: "dialogue des deux amoureux"; C6^V: "eglogue
 de Marot au Roy"; D3^V: "l'epistre de Frippelippes à Sagon";
 E1^R: "epistre à Sagon et à la Hueterie"; E5^R: "le dieu
 gard de Marot à la court"; E6^V: "la chrestieneté parlant
 à Charles Empereur, & à François, Roy de France; E8^R:
 "Marot à l'empereur"; F1^R: "l'adieu de France à l'empereur";
 "l'adieu aux dames de court"; F3^R: "Clemant Marot à la
 Royne de Hongrie"; F4^V: "cantique sur l'entrée de l'empereur
 à Paris"; F5^R: "le cantique de la royne sur la maladie &
 conualescence du Roy"; F8^R: "au seigneur Castellanus,
 euesque de Tules".

VI: L'ENFER DE CLEMENT|MAROT, DE CAHORS EN|Quercy, valet de
 chambre du|Roy: cōposé en la prifon de|l'Aigle de chartres:
 & par luy enuoyé à fes Amys.|...

Formula: 16^o in 8's: AB-CD⁸ [\$4 signed] 16 leaves, un-numbered
 [AB2 signed Abii][N.B.: CD8 missing in only copy located
 and here inferred]

Contents: AB1^R: title, followed by beginning of text; CD3^R:
 "les estraines de Marot"; CD8: ?blank

Typography: 26 lines (A3^R) 88(94) by 57; text in roman, 68mm for 20 lines (typeface 29) used throughout, except .
 i) petit-canon roman (typeface 12) in first line of all titles except part VI; ii) italic, roman caps., 43mm for 10 lines (typeface 26) on Aa2^V; iii) roman (typeface 18) on F8^V of part V. Type ornaments: 30, 31, 32.

Woodcuts:

ã5 ^V :M16	H4 ^V :D10	2G4 ^V :H27	4A8 ^V :H38	4E2 ^R :015
A2 ^R :H35	I7 ^V :Ca1	2G5 ^V :P4	4B1 ^V :H23	4E6 ^V :021
C1 ^R :H14	M7 ^V :P2	2M7 ^V :C107	4B4 ^R :08	4F4 ^V :02
D1 ^V :Doc18	N7 ^V :M21	2P1 ^R :M24	4B6 ^V :09	4G7 ^R :043
D5 ^R :Doc19	2A3 ^R :C6	2Q7 ^R :Doc24	4C3 ^R :010	4H1 ^R :H41
D8 ^V :Cu5	2A6 ^V :M22	2Q8 ^R :Doc13	4C7 ^R :011	4H3 ^V :017
G5 ^V :H4	2B1 ^R :M23	4A3 ^V :03	4C8 ^R :H21	4H6 ^V :E11
G8 ^V :D11	2B6 ^V :Cat9	4A6 ^V :018	4D5 ^R :D15	

Locations: Beaux-Arts: Masson 292

MER DES HISTOIRES: Le premier/second volume de la mer des histoires, Paris, N. Couteau for D. Janot, M. Boursette, J. Foucher, A. Girault, C. L'Angelier, P. Le Preux, 1544 (achevé 12 January)

[in black and red][in a compartment=Renouard 545]L[init]
 (woodcut lettering)e premier volume | de la mer des hiftoires. |
 (letterpress, textura)Auquel & le fecond enfuyuañt |(bastard)
 Est contenu tant du vieil testament que du nouveau toutes les |
Hyftoires, Actes et Faictz dignes de memoire, puis la |
 creation du Monde iufques en lan Mil cinq | cens. xliiii. felon
 la cotte & datte des ans, | Ainfi quil eft briefuement narre es |
Prohefmes du prefent | Volume. | 4 | [in the lower part of a frame:
 61 by 160 enclosing 27 by 93] 24 On les vend a Paris en la rue
 neufue noftre | Dame a lenfeigne fainct Jehan baptifte pres
 fain= | cte Geneuiefue des ardens. [see note] [Variants: 29 On les
 vend a Paris en la rue fañct Jacques | a lenfeigne de la fleur
 de la fleur de Lys dor, par Jehan fou= | cher libraire iure de
 Luniuerfite. (London, BM C); 30 On les vend a Paris en la rue
 fañct Jacques | a lenfeigne du Pellican deuant fainct Yues, par |
 Ambroife girault libraire de Luniuerfite. (London, BM A);
 28 On les vend a Paris au premier pillier en la | grand falle
 du Palais deuant la chappelle ou len | chante la meffe de
 meffeigneurs les Prefidens par | Charles langelier. (BN); 28 On
 les vend a Paris en la rue fañct Jacques | a lenfeigne du Loup
 deuant les Mathurins, par | Poncet le preux libraire iure de
 Luniuerfite. (Le Mans)]

Colophon: Fin du second et dernier volume de la fleur et mer
 des hystoires, acheve de imprimer en la ville de Paris
 par Nicolas couteau imprimeur Lan mil cinq cens .xliiii. le
 xii^e. iour de janvier.

Formula^{fol.}: 4⁸a A-2V⁶ 2⁴a-2m⁶ [\$4(-2014EVAA4²ã1r4)signed]
 484 leaves, ff [12]i-Cii[Ciii]Ciiii-Cxli[Cxlii]Cxliii-
 CCxxxiii[CCxxxiiii]CCxxxv-CClviii[4]²i-CCix[CCx][mis-
 numbering lxxxvi as lxxvi, ²xv as xciii, ²Cxx as Clxxxvii,
²Cxxxv as Cxxxvi, ²Cxxxvii as Cxxxiii, ²Cxciii as Cxcii;
 misprinting ²Cxxxvii as Cxviil][Variants: misnumbering
²Cxix as Cvi, ²Cxciii as Cxviii (Le Mans); misprinting
 lxxxvi as lxxvxi, ²Cxlviii as Cxviii (BN)]

Contents: 201^R: title; 201^V: blank; 202^R: "aux humbles lecteurs";
 203^R: prologue; ã1^{Ra}: table: Vol. 1; ã8^V: blank; A1^R: text
begins; ²ã1^R: [in a compartment=Renouard 545]title: Vol. 2
 [lower part of frame: as title][Variant: no lower part of
 frame (all except BN)]; ²ã1^{Va}: preface: Vol.2; ²ã2^{Ra}:
table: Vol.2; ²ã4^R: woodcut; ²ã4^V: woodcut; a1^R: text begins:
 Vol.2; [116^V: colophon: Fin du second et dernier volume de
 la fleur et mer des hystoires, acheve de imprimer en la ville
 de Paris par Nicolas couteau imprimeur Le. viii^e. jour de
 Janvier mil cinq cens. xliiii. (Le Mans)][see note]; mm1^R:
 "autres additions nouvelles" 1536-1544; mm5^R: colophon;
privilege: granted to Couteau for 3 years, no date mentioned;
 mm5: Janot mark (see note)[Variants: Girault mark=Renouard
 369 (BM A, BM B); blank (BN; Le Mans; BM C)]

Typography: 54 lines (A2^R) 261(277) by 138(177 over rule in
 inner margin and side-notes); text in bastard gothic, 97mm
 for 20 lines, used throughout, except i) textura (f 9mm
 high) in line 3 of title and in some headings; ii) roman
 figures for dates in inner margins; iii) bastard gothic,
 21mm for 5 lines in sidenotes

Initials: extensive use of sidenotes from Couteau's stock

Woodcuts: numerous gothic cuts

Locations: BN: Rés G455 (lacks mm6); Le Mans: Histoire 766
 (lacks O2.5 replaced by another Q2.5); London, BM:
 1309.1.6 (BM A; titles and colophons only examined); London,
 BM: 1309.1.7 (BM B; titles and colophons only examined);
 see note); London, BM: 9005.g.17 (BM C; titles and
 colophons only examined)

OSIANDER, Andreas, senior: Harmoniae evangelicae, Paris,
D. Janot for G. Du Pré, 1544

Harmonię Euā|GELICAE LIBRI QVATV-|OR, IN QUIBUS EVANGELICA|
hifloria ex quatuor Euangeliftis ita in|vnum eft contexta,
vt nullius verbum|vllum omiffum, nihil alienum immi-|xtum,
nullius ordo turbatus, nihil non|fuo loco pofitum omnia vero
lite-|ris & notis ita diftincta funt, vt|quid cuiufque
Euangeliftae pro|prium, quid cum quibus|commune fit primo|
ftatim aspectu de-|prehendere|queas.|PARISIIS|Ex officina
Dionyfii Ianoti Ty-|pographi Regii.|.1544.|~~03~~ Cum priuilegio.
[Variant: Apud Galeotū à prato, in prima|columna aulae Regii
palatii.|1544|... (BN B; Beaux-Arts B; Bibliothèque de la
Société du protestantisme français; Brussels; Cambridge,
University Library)]

Formula: 8^o: π^4 A-V⁸ [\$4(-H3)signed] 164 leaves, ff [4]i-clx
[B4 signed Biii; K signed K; misnumbering vi as V, viii as
VII, liii as lv, lv as liii; misprinting i, iii, v, vii as
I, III, V, VII][Variants: O3 signed Oiiii (BN A; BN B;
Beaux-Arts A; Beaux-Arts B); liii as xxxviii, lv as xl
(Bibliothèque de la Société du protestantisme français;
Brussels; Cambridge, University Library)]

Contents: π^1 ^R: title; π^1 ^V: preface; π^3 ^R: "Canon ad harmonium
evangelicum recte intelligendam"; A1^R: text begins; V8^V:
woodcut.

Typography: 29 lines (I4^R) 121(132) by 65(84); text in roman,
84mm for 20 lines (typeface 23) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman (typeface 18) in lines 17-18,
20 of title; iii) italic, roman caps. (typeface 19) in
head-title on A1^R; iv) roman (typeface 20) in sidenotes;
v) gothic superior letters and signs in text and side-
notes. Type ornaments 25, 26.

Initials: Set 1: CFIQ; Set 2: E²P²

Woodcuts:

A1 ^V :Os1	C6 ^V :Ca5	K1 ^V :Os33	02 ^V :Os49	S7 ^V :Os65
A2 ^V :Ca1	D3 ^V :Os16	K3 ^R :Os34	04 ^R :Os50	S8 ^R :Os66
A3 ^R :Os2	D4 ^R :Os17	K4 ^R :Os35	04 ^V :Os51	S8 ^V :Os67
A4 ^R :Os3	D5 ^R :Os18	L2 ^R :Os36	06 ^R :Os52	T2 ^R :Os68
A6 ^R :Os4	D6 ^R :Os19	L3 ^V :Os37	07 ^R :Os53	T3 ^V :Os69
A6 ^V :Doc16	D7 ^V :Os20	L3 ^V :Os38	08 ^V :Os54	T4 ^V :Doc19
A7 ^R :M21	D8 ^V :Doc9	L4 ^V :Os39	P2 ^R :Be4	T5 ^R :Os70
A7 ^V :Os5	E1 ^V :Os21	L6 ^R :Os40	P2 ^R :Os55	T6 ^R :Doc20
A8 ^V :Os6	E2 ^V :Os22	L7 ^R :Ca10	P3 ^V :Be1	T7 ^V :Os71
B1 ^R :Os7	E7 ^R :Os23	M1 ^R :Os41	P4 ^R :Os56	V1 ^V :Os72
B2 ^R :Os8	F1 ^R :Os24	M5 ^R :Os42	P5 ^R :Doc11	V2 ^V :Os73
B2 ^V :Os9	F2 ^R :Os25	M7 ^R :Be8	Q5 ^V :Os57	V4 ^V :Os74
B3 ^V :Th1	F5 ^R :Os26	M8 ^R :Doc2	Q6 ^V :Os58	V5 ^R :Os75
B7 ^V :Os10	G5 ^V :Os27	M8 ^V :Os43	Q7 ^V :Os59	V6 ^R :Doc23
B8 ^R :Os11	G7 ^R :Os28	N1 ^V :Os44	R1 ^V :Os60	V7 ^R :Ca16
B8 ^V :Os12	H2 ^R :Os29	N4 ^V :Os45	R8 ^R :Os61	V8 ^V :Os76
C1 ^R :Os13	H8 ^R :Os30	N6 ^V :Os46	S1 ^V :Os62	
C5 ^R :Os14	I2 ^R :Os31	N7 ^V :Os47	S4 ^R :Os63	
C5 ^V :Os15	I8 ^R :Os32	02 ^R :Os48	S6 ^R :Os64	

Locations: BN: Rés A6500 (BN A); BN: A22627 (BN B); Beaux-Arts: Masson 290 (lacks T12.3, C1, I4.5, P5; Beaux-Arts A); Beaux-Arts: Masson 289 (Beaux-Arts B); Bibliothèque de la Société du protestantisme français: 10620; Bologna, University (not seen); Brussels: FS.IX.49; Cambridge, University Library: Td54.37.

Note: The addition of gathering mm between 8 and 12 January 1543/4, mentioning new material concerning the years 1536-1544, suggests that the colophon on mm^{5R} is dated in the old style, especially as the colophon on ll6^V in the Le Mans copy carries 1544. No copy of the Janot state has been located and all the details of it given here are drawn from the Catalogue de livres anciens et modernes rares et precieux [of Pierre Louys], 1930, pp.87-88, no.211; in this instance, the description in the catalogue is sufficiently detailed to allow the exact form of the title in Janot's state to be established with near certainty. This edition appears to have been re-issued in about 1550 by Madeleine Boursette, ostensibly with new material covering the period 1544-1550, although this is lacking in BM B, which carries the following variant title:

[in black and red][in a compartment=Renouard 545]L[init]
 (woodcut lettering)e premier volume|de la mer des hiftoires.|
 (letterpress, textura)Auquel & le fecond enfuyuãt|(bastard)
 Eft contenu tant du vieil testament que de nouuean toutes les
Hy=|ftoires, Actes, & Faictz dignes de memoire, puis la
 creation du|mõde iufques en lan Mil cinq cens. l. felõ la
 cotte & datte des|ans. Enfemble les chofes faictes & aduenues
 en Frãce de=|puis lan mil.ccccc xliii. iufques en cefte
prefente annee.|Ainfi quil eft briefuement narre es|Prahefmes
du prefent|Volume.|[in the lower part of a frame: 61 by 160
 enclosing 27 by 93]220 On les vend a Paris en la rue faint
 Jaques|a lenfeigne de Lelephant, par Magdaleine bourcet=|te,
 vefue de Francoys Regnauld.

PLINE l'ancien: Translation des septiesme & huytiesme livres,
Paris, D. Janot, 1544 (achevé 25 March)

(roman)Tranflation|(italic, roman caps.)de langue Latiné en
Françoy-|fe, des septiefme, & huy-|tiefme liures de Caius|
Plinius Secūdus, fai-|cte par Loys Mei|gret, Lyonnois.|
Auec priuileige du Roy|pour cinq ans. |(roman)De l'imprimerie
de Denys Ianot impri-|meur du Roy en langue Françoyfe, librai-|
re iuré en l'Vniuerfité de Paris. [N.B.: line 1: the "fl" is
a modified "ff" ligature; line 6: the "i" in "Mei" is roman]

Colophon: Et furent acheuées d'imprimer, le vingt cinquiesme
jour de Mars, l'an mil cinq cens quarente trois avant
Pasques.

Formula: 8^o: ã⁸A-R⁸2ã⁴ [\$4(-ã1)signed] 148 leaves, ff [8]
I-CXXXV[CXXXVII][4] [H2 signed Hiiij; K signed K] [N.B.:
2ã probably intended to be bound after ã.]

Contents: ã^{1R}: title; ã^{1V}: letters patent to Janot on
appointment as Imprimeur du Roy, dated 12 April 1543 -
quoted in full; ã^{3R}: "aux lecteurs" by Meigret; A^{1R}:
text begins; R^{7V}: colophon; R^{8R}: errata; R^{8V}: Janot mark=
Renouard 481; ãã^{1R}: table; ãã^{4V}: "finis".

Typography: 25 lines (G2^R) 105(115) by 61(80); text in roman,
84mm for 20 lines (typeface 23) used throughout; except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) italic, roman caps., 29mm for 5
lines (typeface 19) in lines 2-9 of title and in chapter
headings; iii) roman, 13mm for 5 lines (typeface 20) in
sidenotes; iv) roman (typeface 18) in subtitles on A^{1R} and
I^{2R}; v) some greek in text.

Initials: Set 1: CDFILMOQSV; C (init 1); S (init 2); O (init 8)

Locations: Vienna: *44.M.45

RECUEIL de vraye poesie françoise, Paris, D. Janot for
J. Longis and V. Sertenas, 1544 (achevé 10 December)

(roman)Recueil de vraye|Poefie Françoise, prinfe de plu-|
fieurs Poetes, les plus excellentz|de ce regne.|Auec
priuilege du Roy|pour cinq ans.|1544.|(italic, leaning caps.)
XDe l'imprimerie de Denys Ianot imprimeur du|Roy en langue
Françoise, & libraire iuré de|l'Vniuerfité de Paris.|XOn les
vend au palais, en la gallerie par ou l'on|va à la
Chancellerie, es boutiques de Ian Longis|& Vincent Sertenas
libraires.

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, un-numbered.

Contents: A1^R: title; A1^V:privilege: letters patent to Janot,
dated 12 April 1543; 5 years from achevé; achevé 10
December 1544; A2^R: text begins

Typography: 23 lines (B1^R) 112(122) by 68; text in italic,
leaning caps, 97mm for 20 lines (typeface 28) used
throughout, except i) petit-canon roman (typeface 12) in
line 1 of title; ii) roman (typeface 18) in line 2 of title
and in head notes; iii) roman (typeface 23) in lines 3-6
of title; iv) italic, roman caps., 43mm for 10 lines
(typeface 26) in privilege.

Initials: Set 1: HIOPV

Woodcuts:

A2 ^R :R1	A8 ^V :C78	B4 ^V :D24	C2 ^V :Cu5	C6 ^V :H9
A3 ^R :C54	B2 ^R :M3	B8 ^R :D8	C4 ^R :C96	E2 ^R :D11
A7 ^V :C55	B3 ^R :H35	C1 ^R :Cu12	C6 ^R :C52	

Locations: Arsenal: BL9905 Rés; London, BM: C97.a.18;
Oxford, Bodleian: Douce P613; Vienna: BE.6.T.13

Note: See Lachèvre, Recueil..., pp.56-57 for information
concerning the authorship of poems in this collection.

SAGON, François de: Apologye en defense pour le Roy, Paris,
D. Janot, 1544 (achevé 9 May)

(roman)Apologye,|EN DEFENSE|pour le Roy,|fondée fur texte
d'euangile, con-|tre fes ennemys & calũniateurs,|Par François
de Sagon.|(italic, roman caps.)Avec priuilege du Roy.|1544|
De l'imprimerie de Denys Ianot, imprimeur|du Roy en langue
Françoysfe, & libraire iuré|de l'Vniuerfité de Paris.

Formula: 8^o in 4's: A-E⁴ [fully signed (-a1)] 24 leaves, un-
numbered

Contents: A1^R: title; A1^V: privilege: letters patent to Janot,
dated 12 April 1543: 5 years from achevé; achevé: 19 May
1544; A2^R: dedication: Sagon to Marguerite de Navarre;
A2^V: "Lectori S."; A3^R: "bref argument"; A4^R: "au detracteur";
A4^V: "au lecteur"; B1^R: "dixain au lecteur"; B1^V: text
begins; E1^V: miscellaneous poems; F4^V: "Georgius Buchananus,
Scotus, ad Franciscum Sagonium" (followed by translation
by Jacques Bourgeois).

Typography: 25 lines (B2^R) 108(112) by 65 (85); text in italic,
roman caps., 86mm for 20 lines (typeface 26) used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman, 23mm for 4 lines (typeface 18) in
lines 2-6, 8 of title; iii) italic, roman caps. (type-
face 19) in headings; iv) roman, 17mm for 5 lines (type-
face 29) in sidenotes. Type ornaments: 28, 29.

Initials: Set 1: INOV

Woodcuts:

A3^R: Os 39

Locations: BN: Rés R2010; BN: Rés Ye 1448; Mazarine: 47253

SAGON, François de: La complainte de troys gentilz hommes François, Paris, D. Janot, 1544 (achevé 23 May)

(roman)La complainte|DE TROYS GENTILZ|hommes François,|
occiz & mortz au voyage de Car|rignan: bataille & iournée
de Ci-|rizolles, par François de Sagon.|(italic, roman caps.)
Auec priuilege du Roy.|1544.|*De l'imprimerie de Denys
Janot, Imprimeur|du Roy en langue Francoyse, & libraire|
iuré de l'Vniuerfité de Paris. [N.B. line 4: the "r" in
"Car|" is italic]

Formula: 8^o in 4's: A-L⁴ [fully signed(-A1L4)] 44 leaves,
un-numbered.

Contents: A1^R: title; A1^V: privilege: letters patent to
Janot, dated 12 April 1543; 5 years from achevé
23 May 1544; A2^R: text begins; L4^V: Janot mark=Renouard
480.

Typography: 25 lines (A3^R) 108(112) by 65; text in italic,
roman caps., 86mm for 20 lines (typeface 26) used through-
out, except i) petit-canon roman (typeface 12) in line
1 of title; ii) roman (typeface 18) in lines 2-6, 8 of
title and in mottoes on L4^V; iii) italic, roman caps.
(typeface 19) in headings. Type ornaments 28, 29.

Initials: Set 1: CIOV

Locations: BN: Rés Ye1446; BN: Rés Ye1447; Versailles: Goujet
59; Vienna: *38.K.93.

Note: The three "gentilz hommes" of the title are the
Seigneur d'Acyer, Monsieur de Chemens and the Seigneur
de Barbezieux. The text is completed by occasional
verses to various other poeple.

SAGON, François de: Discours de la vie et mort accidentelle de Guy Morin, Paris, D. Janot, 1544 ;

"Discours de la vie et mort accidentelle de noble homme Guy Morin. Paris, Denys Janot, 1544" - Brunet

Colophon: no information

Formula: "in-8." - Brunet.

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: see Brunet, V, 30 from which all the details given here are drawn.

[BARLETIUS, Marinus; CAMBINI, Andrea; GIOVIO, Paolo]:
Scanderbeg. Commentaire d'aucunes choses des Turcs et du
seigneur George Scanderbeg, Paris, [D. Janot] for J. Longis
and V. Sertenas, 1545 (achevé 2 January)

See no.204

LEMAIRE DE BELGES, Jean: Le promptuaire des conciles, Paris, [D. Janot] for G. Du Pré, 154

(roman)Le pröptu-|(italic, roman caps.)AIRE DES CONCILES|de
l'Eglise catholique, avec les Scif=|mes & la difference
d'iceulx. Faict|Par Iean le Maire de Belges|elegant
Hyftoriographe.|Traicté fingulier &|exquis.|1545.|De
l'Imprimerie de Denys Ianot: pour|Galiot du Pré, libraire
iuré de l'Vni=|uerfité de Paris. [N.B.: line 10: the "D" in
"Denys" is from a roman fount, probably typeface 23]

Formula: 16^o in 8's: A-P⁸ [\$4(-A1)signed] 120 leaves, ff [1]
2-115[116-120][K signed K̇ (K4 signed kiiii); N3 signed
Niiii]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: J. Lemaire
to Louis XII; A3^R: prologue; A8^R: "aultre prologue"; B1^V:
text begins; M7^V: "l'hystoire moderne du prince Syach
Ysmail"; O6^R: "le sauf-conduit du Souldan aux subjects du
roy treschrestien"; P4^R: table; P8: blank

Typography: 27 lines (A4^R) 90(96) by 53; text in roman, 68mm
for 20 lines (typeface 29) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) italic, roman caps. (typeface 26)
in lines 2-8, 10-12 of title and in some headings; iii)
roman, 85mm for 20 lines (typeface 23) in table. Type
ornaments 30, 31, 32.

Initials: Set 1: CDEHILNRV; Set 2: ACC²DD²E²GHILM²O⁴Q²RS²TV²;
S (init 2)

Woodcuts:
A2^R:L1

Locations: Chantilly: Delisle 1089bis; Munich: Conc.C.45

VIVÈS, Juan Luis: L'institution de la femme chrestienne,
Paris, [D. Janot] for G. Du Pré, 1545

(roman)L'institutiõ|DE LA FEMME|CHRESTIENNE.|(italic, leaning
caps.)Tant en son Enfance, que Ma-|riaige, & Viduite. Avec|
l'office du Mary.|(roman)Le tout composé en Latin, par Loys|
Viues: Et nouuellement traduit|en langue Françoysfe, par
Pierre de|Changy Efcuyer.|1545.|(italic, roman caps.)De
l'imprimerie de Denys Ianot: pour|Galiot du Pré, libraire iuré
de l'Vni=|uerfité de Paris.

Formula: 16^o in 8's: a-y⁸ [\$4(-a1)signed] 176 leaves, ff [1]
2-175[176]

Contents: a1^R: title; a1^V: "ad lectorem carmen", by S. Romygleus;
a2^R: "ad lectorem" by B. de Changy; "epigramma" to J. de
Changy by B. de Changy; a2^V: "ad defensionem interpretis
Sapphicon" by P. Pesseliere; a3^R: "epigramma" to P.
Grenerius by D. Bremandus; a3^V: "dixain" to B. de Changy
by P. Pesseliere; a4^R: table; a5^V: "a Marguerite ma fille"
by P. de Changy; a6^V: preface; b1^R: text begins; y5^V:
"epistre " to Madame de Villesablon (=? M. de Changy);
y7^R: "aux lecteurs, huictain"; y8: blank

Typography: 27 lines (b4^R) 90(97) by 54; text in roman, 68mm
for 20 lines (typeface 29) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
italic, leaning caps. (typeface 28) in lines 4-6 of title;
iii) italic, roman caps. (typeface 26) in lines 12-14 of
title, chapter headings and y7^V; iv) roman (typeface 18)
in some headings. Type ornaments 28, 31.

Initials: Set 1: CDEFGILMQ; Set 2: ACC²DD²E²FILM²V²

Locations: London, BM: 08416.de.15

L'ABUZE en court, Paris, [A. Lotrian for] D. Janot, s.d. . .

(textura) 200 Labuze en court, | [woodcut: letter press in top
left corner (bastard) vii. l] | [woodcut]

Formula: 4^o: A-H⁴ [3(-A13H3) signed] 32 leaves, un-numbered

Contents: A1^R: title; A1^V: woodcut; A2^R: introduction; A2^V:
prologue; A3^R: text begins; H4^V: Janot mark=Renouard 476

Typography: 39 lines (A2^R) 159(162) by 93; text in bastard
gothic, 81mm for 20 lines, used throughout, except
textura (L 9mm high) in line 1 of title.

Initials: 19 initials from Lotrian's stock, including Set 3:
EV

Woodcuts: 7 gothic cuts

Locations: Berne (not seen; description based on complete
microfilm)

Note: This work has been attributed to Renée d'Anjou, Jean
de Hauteville and Charles de Rochefort. See, inter al.,
National Union Catalogue NA0033292-4, and Woledge, p.14.

AGRIPPA, Henricus Cornelius: De la noblesse et pre-excellence du sexe foemenin, Paris, D. Janot, s.d. Edition A

[in a frame of type ornaments 9, 14]DE LA NOBLESSE ET
PREEXCEL- lence du sexe foemenin, faict & cō- pofe par noble
Cheuallier, & Docteur en deux droictz Meffire Henry Cornelle
Agrippa, Confeillier Indiciaire du trefpuif fant Empereur
Charles cin- quiefme, A l'honneur de la trefredoubtée Dame
Madame Marguerite Augufte, Princeffe D'aufriche & de
Bourgongne, tanflate de Latin en Francoys. On les vend à
Paris, par Denys Ianot demourant en la rue Neufue noftre
Da- me à l'enfeigne Saint Iehan Baptifte, pres Sainte
Geneuiefue des Ardens.

Formula: 8⁰: A-G⁸ [\$4(-A1)signed] 56 leaves, un-numbered
[A⁷ signed Giii]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Agrippa to
M. Transilvanus, dated 16 April 1529; A5^V: blank; A6^R:
dedication: Agrippa to Marguerite Auguste; A8^V: head-title;
B1^R: text begins; G8^V: "finis"

Typography: All printed pages incorporate a border of type
ornaments 9, 14; 21 lines, 86(89)(100 over border) by
56(68 over border); text in roman, 81mm for 20 lines
(typeface 8) used throughout except roman caps. (typeface
2) in line 1 of title. Type ornaments 9, 14.

Initials: Set 1: LN; Set 2: I

Locations: BN: Rés pR511 (BN A); BN: Rés pR858 (BN B)

AGRIPPA, Henricus Cornelius: De la noblesse & pre-excellence
du sexe foemenin, Paris, D. Janot, s.d. Edition B.

De la No-|BLESSE & PREEXCELLEN|CE DV SEXE FOEMENIN, |faict &
compofé par noble che-|ualier, & Docteur en deux|droictz
Meffire Henry Cor-|neille Agrippa, Confeil-|lier Iudiciaire
du tref-|puiffāt empereur|Charles cin-|quiefme, |A l'honneur
de la tres redoubtée Dame|Madame Marguerite Augufte,
Princeffe|D'aufriche & de Bourgongne, tranflaté|de Latin
en Francoys. |On les vend à Paris, par Denys Ianot|demourant
en la rue Neufue noftre Da-|me à l'enfeigne Sainct Iehan
Baptifte, |pres Sainte Geneuiefue des Ardens.

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Agrippa to
M. Transilvanus; A5^V: blank; A6^R: dedication: Agrippa to
Marguerite Auguste; A8^V: head title; B1^R: text begins;
G8^V: "finis".

Typography: 21 lines (A4^R) 85(89) by 55; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except petit-
canon roman (typeface 12) in line 1 of title.

Initials: Set 1: LN; Set 2: I

Locations: Oxford, Bodleian: Vet.E1 f.169

ALAIN DE LILLE: Les paraboles, Paris, D. Janot for J. Longis and P. Sergent, s.d.

[in black and red](roman)LES PARA|boles de Maistre Alain
estudiant|en l'uniuersite de Paris aufquelles|font comprins
plufieurs bons en=|feignemēs prouffitables a vng|chascū
lequel Alain confō=|dit les heretiqs q estoiet|a Romme qui
foufte=|noient vne erreur cō=|tre la trefacree vniō|de la
sainte tri=|nite de para=|dis Nou=|uelle=|mēt|Imprimees a
Paris.|XOn les vend au premier pilier de|la grand falle du
palays en la bou|ticque de Denys Janot, [Variant:XOn les vend
au Palays en la ga=|lerie par ou on va a la Chancelle=|rie
en la boutique de Iehā Lōgis (Beaux-Arts)]

Colophon: Cy finist les paraboles maistre Alain, nouvellement
Imprimez par Denys Janot pour Pierre Sergent et Jean
Longis demourant a Paris.

Formula: 8^o: A⁴B-R⁸ [\$3(-A13)signed] 132 leaves, un-numbered
[N2 signed Lii]

Contents: A1^R: title; A1^V: introductory poem; A2^V: "le prol-
ogue du commentateur"; B1^R: text begins

Typography: 28 lines (B1^R) 95(97) by 55; text in rotunda,
68mm for 20 lines (typeface 30) used throughout, except
i) roman caps. (typeface 2) in line 1 of title; ii)
roman, 40mm for 10 lines (typeface 1) in lines 2-19 of
title.

Initials: Set 1: AELMNPV; Set 2: ABCC²D²EE²FHII²LMM²N²O⁴PP²
RS²V²

Woodcuts:

B1 ^V :AL1	B7 ^R :AL7	C5 ^V :AL13	E2 ^R :AL19	H8 ^R :AL25
B2 ^V :AL2	B7 ^V :AL8	C6 ^V :AL14	E6 ^R :AL20	K1 ^V :AL26
B3 ^R :AL3	B8 ^V :AL9	C7 ^V :AL15	F5 ^R :AL21	K3 ^R :AL27
B4 ^R :AL4	C1 ^V :AL10	D1 ^R :AL16	G1 ^V :AL22	M1 ^V :AL28
B5 ^V :AL5	C3 ^R :AL11	D2 ^V :AL17	H4 ^V :AL23	M5 ^V :AL29
B6 ^V :AL6	C3 ^V :AL12	D4 ^R :AL18	H7 ^R :AL24	P3 ^V :AL30

Locations: BN: Rés Ye1251 (lacks gathering A); Beaux-Arts:
 Masson 268 (lacks G3); London, BM: C97.a.23

ALBERTI, Leone Battista: Hecatomphe, [Paris, D. Janot],
?s.d. (see note)

Title missing in only copy located

Formula: (inferential) 16^o in 8's: A-K⁸ [4(-A1B4)signed]
80 leaves, un-numbered. [N.B. all before B2 missing in
only copy examined]

Contents: D6^V: 'Hecatomphe' ends; D7^R: "prologue du disciple
de l'archipoete Francoys sur le livre intitule, Les fleurs
de poesie francoyse" followed by text; I1^R: "blasons";
K8^V: blank

Typography: 26 lines (C1^R) 84(86) by 57; text in roman,
65mm for 20 lines (typeface 10) used throughout what
survives in only copy located, except roman (typeface 8)
in first lines of headings

Initials: Set 1: ACFILPQV

Woodcuts:

B3 ^R :P17	C6 ^R :Cu12	E3 ^R :Cu13	H1 ^R :P8	I5 ^R :Alb4
B4 ^R :D17	C8 ^R :P5	E5 ^R :P7	H3 ^V :Cu5	I6 ^V :Alb5
B6 ^R :P16	D3 ^R :P18	E7 ^R :P13	H4 ^V :P4	I8 ^V :Alb6
B7 ^R :P14	D5 ^V :P15	F2 ^R :D26	H6 ^R :C5	K3 ^V :Alb7
B8 ^V :P1	D7 ^R :B1	F6 ^R :P3	I1 ^R :Alb1	K4 ^V :Alb8
C2 ^V :P10	D8 ^V :Cu4	G6 ^R :P9	I3 ^R :Alb2	K5 ^V :Alb9
C4 ^R :Cu10	E1 ^V :Cu17	G7 ^V :C6	I4 ^R :Alb3	

Locations: Oxford, Bodleian: Douce P36* (lacks all before B2)

Note: The Bodleian copy is probably from the same edition
as that dated 1536, and cited in Tchermersine, Vol.VI,
p.205, and in Lachèvre, Bibliographie, p.40, from the
La Roche Lacarelle catalogue. See Lachèvre for details
of authorship. If the Bodleian copy is from this 1536
edition, then it represents a very early use of some of
the cuts, although this is not reflected in their
numbering because of the uncertainty of dating.

ALEXIS, Guillaume: Le grant blason des faulces amours, Paris, [J. Le Messier?] for D. Janot, s.d.

(textura)L²[init]E Grāt blafon[des faulces a=(bastard)mours
faict par frere Guillaume alexis re|ligieux de lire et
prieur de Buffy En che=|uauchāt avec vng gentil hōme entre
Rouen|et vernoil au Perche.|[woodcut]|On les vend aParis
en la rue neufue|nostre dame a lenfeigne faict Jehan bapti=|
fte pres faincte Geneuiefue des Ardans.

Colophon: Cy finist le grant blason des faulces amours Imprime
nouvellement a Paris pour Denys janot libraire demourant
en la rue neufve nostre dame a lenseigne saint Jehan
baptiste pres sainte geneviefve des ardans.

Formula: 8⁰: A-C⁸D⁴ [\$4(-A1D4)signed] 28 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; D4^V: colophon

Typography: 26 lines (A3^R) 103(107) by 68; text in bastard
gothic, 79mm for 20 lines, used throughout, except
textura (f 9mm high) in lines 1-2 of title

Initials: 2 initials, ? from Le Messier's stock

Woodcuts: 1 gothic cut

Locations: Wolfenbüttel: Lm 37

AMBOISE, Michel d': Les epistres veneriennes, Paris, A. Lotrian and D. Janot, s.d. (after 22 October 1532)

[in black and red][in a four piece frame: approx 116 by 93 enclosing 100 by 77](textura)¶Les epiftres ve|neriennes de
Lefclaue Fortune|priue de la court Damours nou|uellement
faictes & compofees|par luy. Auecqs toutes les oeu|ures par
luy reueues & corigees|Premieremēt les .xxxi. epiftres|
veneriennes.|Les fantafies|Les complaints, regretz, et|
epitaphes.|Auec .xxxv. rondeaulx et cinq|balades damours.|
 (rotunda)¶On les vend a Paris en la Rue neufue noſtre da=|
 me a lenſeigne de Leſcu de France: Et au premier pil|lier
 de la grant Salle du Palays en la boutique de|Denis Janot.|
 ¶CVM PRJVJLEGJO.

Colophon: Cy finent toutes les oeuvres de Lesclave fortune
 par luy reveues & corrigees. Imprimees nouvellement a
 Paris par Alain Lotrian, et Denis Janot (Imprimeurs et
 libraires) Demourans en la rue neufve noſtre Dame a
 Lenſeigne de Leſcu de France.

Formula: 8^o: A⁴A-T⁸ [\$4(- A14)signed] 156 leaves, ff [4]
 [ilii-clii [misnumbering xxxix as xxix, liii as li;
 misprinting xciii as lxciii, cxlix as clixx]

Contents: A1^R: title; A1^V: blank; A2^R: table; A3^V:
prologue: dated 22 October 1532; A4^R: "a Michel d'Amboyse"
 by G. Corrozet; A4^V: "responce a Gilles Corrozet" by
 M. d'Amboise; A1^R: text begins; H1^R: "propos fantastiques";
 M3^R: "complaintes"; S4^R: "rondeaulx at ballades"; T8^V:
colophon.

Typography: 35 lines (A3^R) 117(124) by 71; text in rotunda,
 67mm for 20 lines, used throughout, except i) textura
 (f 9mm high) in line 1 of title and in main headings;
 ii) textura, 57mm for 10 lines 2-13 of title.

Initials: 25 initials

Locations: BN: Rés Ye 1622; Aix: C2850; Vienna: *38.Aa.22

Note: Cf. Janot's editions of 1534 and 1536

AMBOISE, Michel d': La penthaire de l'esclave fortuné,
Paris, A. Lotrian and D. Janot, s.d. (after 22-February
1531 n.s.)

[in black and red](textura)¶La Penthaire de l'esclave Fortune:
ou font contenues plusieurs let-|tres & fantafies Cõpofees|
nouvellement en lan|(roman)1530|[2 woodcuts, side by side]|
(bastard)¶Nouvellemẽt imprimees a Paris, par Alain Lotrian|
et Denis Janot, & fe vendent en la rue neufue noftre da=|
me a lenfeigne de lefcu de France. Avec priuilege.

Formula: 8^o: A⁴B-I⁸K⁴ [\$3(-HK3)signed] 80 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Lotrian and
Janot, dated 22 February 1530 o.s.; A2^V: dedication:
M. d'Amboise to Catherine d'Amboise; A3^V: table; B1^R:
text begins; K4^V: colophon

Typography: 31 lines (B2^R) 124(127) *by 74(86); *text in bastard*
gothic, 80mm for 20 lines, used throughout except i)
textura (f 9mm high) in lines 1-2 of title and in some
headings; ii) *textura*, 11.5mm approx. for 2 lines, in
lines 3-5 of title and in some headings

Initials: 21 initials

Woodcuts: 15 woodcuts, including several Aeneid scenes

Locations: Arsenal: 8^oBL 8750 Rés (lacks gathering B, G4.5,
I4); Versailles: Goujet 35 (lacks I8 and all following);
London, BM: 1078.e.1

ARISTOTE: L'histoire de lestat et du gouvernement des roys et des princes, Paris, A. Lotrian and D. Janot, s.d.

(textura)L³[init]Hiftoire de le|ftat et du gou|uernemēt des|
 roys et des prīces appelle le fecret des|fecretz lequel fift
 ariftote au roy alexā|dre. Nouuellement imprime a Paris|
 [wwodcut]|¶On le vēd a paris en la rue neufue|nrē dame a
 lenfeigne de lefcu de frāce.

Colophon: Cy finist le livre du gouvernement des roys et
 princes appelle le secret des secretz, lequel fist Aristote
 au roy Alixandre. Imprime nouvellement a Paris par Alain
 Lotrian et Denis Janot imprimeurs et libraires. Demourans
 en la rue neufve nostre dame a lenseigne de lescu de
 France.

Formula: 4^o: A⁸B-E⁴F⁴(F2+'F3'.1) [\$3(-A1+A4)signed] 30 leaves,
 un-numbered

Contents: A1^R: title; A1^V: woodcut; A2^R: table; A3^R: text
begins; F6^R: colophon; F6^V: Lotrian mark=Renouard 1079

Typography: 39 lines (B1^R) 154(157) by 86; text in bastard
 gothic, 79mm for 20 lines, used throughout, except i)
 textura (f 9mm high) in lines 1-3 of title and in some
 headings; ii) textura, 11mm for 2 lines, in lines 4-6,
 8-9 of title and in some headings

Initials: 38 initials, including Set 3: ACEFINS; S (init 1);
 D (init 9)

Woodcuts: 3 gothic cuts

Locations: BN: Rés pR 255

ARISTOTE: Les oeconomiques, Paris, D. Janot, s.d. (see note)

LES OECONOMIQUES DE Aristote tranflatees nouvelle[mēt du
latin en francoys, |par Sibert Louuēbroch|Licēcie es loix: de|
mourant en la|noble ville|de|Coulongne.|Imprime nouvellement
a pa=|ris en la rue nefue noftre da=|me a lenfeigne Saint
Iehan|Baptifte pres Sainte Gene=|uiefue des ardens.

Formula: 8^o: A-E⁸F⁴ [\$4(-A14F4)signed] 44 leaves, un-numbered
[mis-signing D1 as Bi, D3 as Biii, E2 as Fii, E4 as Fiii,
F3 as Fii]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: S.
Louvenborch to J. Rinck, dated 28 April 1532; B1^V: text
begins; E7^V: poems to J. Rinck; F4^R: Janot mark=Renouard
478; F4^V: blank

Typography: 16 lines (A3^R) 94(99) by 57; text in roman, 59mm
for 10 lines (typeface 4) used throughout, except i)
roman caps. (typeface 2) in line 1 of title; ii) roman-
(?typeface 1) in some signatures

Initials: Set 1: ACDHIL

Locations: Ste Gen: V 8^o758 Rés; Oxford, Bodleian: Antiq.
g.F1532/1

Note: This book probably dates from the first half of 1535:
it carries the "Saint Jean Baptiste" address, but Mark 478
is undamaged, indicating that the book must have been
printed before 5 July.

ARISTOTE (pseud.): Le secret des secretz, Paris, A. Lotrian and D. Janot, s.d.

Title missing in only copy located

Colophon: Cy fine le secret des secretz de Aristote nouvellement Imprimé a Paris par Alain loctrian et Denis janot demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 8^o: A⁸ [A234 signed] 8 leaves, un-numbered [N.B. A1 missing in only copy located and here inferred as unsigned]

Contents: A1: Missing in only copy located'; A2^R: text begins; A8^R: colophon; A8^V: blank

Typography: 26 lines (A2^R) 103(106) by 69; text in bastard gothic, 79mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of colophon; ii) bastard gothic, 14mm for 3 lines in lines 4-7 of colophon.

Initials: 1 initial

Locations: BN: Rés R 2669 (lacks A1)

ARNAUD DE VILLENEUVE: Regime de sante, Paris, A. Lotrian
and D. Janot, s.d.

[in black and red][in a compartment: 162 by approx 112 enclosing 83 by 56](textura)R[init]Egime de|fante pour conferuer le|
corps humaĩ et viure lō|guemēt le fouuerain re=|mede cōtre
lefpidemie la|cōgnoiffance des vrines|corrige par plufieurs
do|cteurs regēs en medeciē|regens a montpeflieA|uec vne
recepte pour con|feruer & garir de la grof|fe verolle .xvj.c.

• Colophon: Cy finist le remede contre la peste ung traicte des
urines le remede contre la grosse verolle Imprime a paris
par Alain lotrian et Denis janot Demourans en la rue
neufve nostre dame a lenseigne de lescu de France.

Formula: 4^o: A⁸B-F⁴G⁸H-P⁴Q⁴(Q2+'Q3'.1) [\$3(-A1+AG4)signed]
74 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins (text in Latin, com-
mentary in French); Q1^V: "remede tresutile..."; Q6^V:
colophon; Lotrian mark=Renouard 1079.

Typography: 40 lines (A3^R) 158(163) by 92; text in bastard
gothic, 79mm for 20 lines, used throughout, except i)
textura (E 9mm high) in line 1 of title; ii) textura,
57mm for 10 lines, in lines 2-12 of title and in some
headings.

Initials: 12 initials from Lotrian's stock

Locations: BN: Rés 4^oTc¹⁰22; Ste Gen: T4^o158 Inv400 (lacks
A8, Q1.6)

ARNAUD DE VILLENEUVE. and GIRARD DE SOLO: Le tresor des povres,
Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)L³[init]E Trefor des po=|ures
parlant des|Maladies venās|aux corps humains. Et des
remedes ordōnez|contre icelles. Auecques la cyrugie et plufi=|
eurs autres nouvelles pratiques. Selon mai|ftre Arnoult de
ville noue et Maiftre Girard|de folo docteurs en medecine
de montpellier.|Nouvellement corrige et amende. xxxj.|
[woodcut]

Colophon: Cy fine ce present livre intitule le Tresor des
povres. Nouvellement imprime a Paris Par Alain Lotrian &
Denis Janot. Demourans en la rue neufve nostre Dame a
lenseigne de lescu de France.

Formula: 4^o: a⁸b-e⁴f⁸g-z⁴&⁴2⁴A-E⁴F⁸ [\$3(-a1+afF4)signed]
136 leaves, ff [8] i-xxiiii xxvii-xxxiiii xxxiii-cxxviii
[=128][C3 signed Cii; misnumbering liii as liiii, lxiii
as lix, ciii as xcix, cvi as cv, cxxv as cxxvii]

Contents: a1^R: title; a1^{Va}: table; a3^{Vb}: introduction; a6^{Ra}:
text begins; r4^{Va}: "traicte des medecines" by Girard de
Solo, ed. J. Piscis; C3^{Rb}: short medical essays; F8^R:
colophon; F8^V: Janot mark=Renouard 476 [Variant: Lotrian
mark=Renouard 1079 (BN; Uppsala)]

Typography: 2 cols; 39 lines (a4^R); 155(163) by 105 (measure=
51mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3
of title and in some headings; ii) textura, 28mm for 5
lines, in lines 4-9 of title and in some headings

Initials: 67 initials, including: Set 3: AR; S (init 2);
S (init 6); D (init 9)

Woodcuts: 2 gothic cuts

Locations: BN:Rés 4^oTc¹⁷25; Ste Gen: T 4^o241²Inv592 Rés (inner
sheet of gathering F bound before outer sheet); Uppsala:
7337 (not seen; xeroxes of title, colophon and mark examined)

L'ART et science de bien vivre et de bien mourir, Paris, . .
A. Lotrian and D. Janot, s.d.

[in black and red](textura)S⁴[init]Enfuyt le liure|ñtitule
lart et fci|ence de biẽ viure|Et de bien Mou|rir Jmprime
nouuellemẽt,|[woodcut]|(bastard)On les vend a Paris en la
rue neufue noftre dame a lefcu de Frãce. xxx.

Colophon: Cy fine ce present livre intitule Lart et science
de bien Vivre ,et bien mourir Imprime a paris par Alain
Lotrian et Denis Janot. Demourans en la rue neuve nostre
Dame a lenseigne de lescu de France.

Formula: 4^o: a⁸ b-d⁴ e f-h⁴ i k-m⁴ n o-q⁸ r s-z⁴ &⁴ A-E⁴ F⁴ (F2+'F3'.1)
[\$3(-a1+aeinr⁴)signed] 142 leaves, un-numbered [n3 signed nil]

Contents: a1^R: title; a1^V: preface; a2^{Ra}: text begins; F5^V:
colophon; F6^R: woodcut; F6^V: woodcut

Typography: 2 cols, 39 lines (a3^R) 153(156) by 109 (measure
=52mm); text in bastard gothic, 78mm for 20 lines, used
throughout except i) textura (f 9mm high) in lines 1-5
of title and in some headings; ii) textura, 17mm for 3
lines, in lines 2-5 of colophon, and in some headings.

Initials: 22 initials, including S (init 2)

Woodcuts: numerous gothic cuts, mainly of religious scenes

Locations: Brussels: V 2106²

ARTUS: Sensuit le preux chevalier Artus de Bretagne, Paris,
A. Lotrian and D. Janot, s.d.

[in black and red](textura)S⁵[init]Enfuit le preux|cheualier
Art⁹|de Bretagne &|traictāt de merueilleux faitz|Imprime
Nouvellement a|Paris en la rue neufue nostre Dame a lenfeigne|
de lescu de France|xxxvj.|[woodcut]

Colophon: Cy finist le livre du vaillant chevalier Artus
filz du duc de Bretagne. Imprime nouvellement a Paris
par Alain Lotrian et Denis Janot Imprimeurs et Libraires
demourans en la rue neufve nostre dame A lenseigne de
lescu de France.

Formula: "4⁰: a⁶ b-d⁴ e⁸ f-i⁴ K⁸ l-o⁴ p⁸ q-u⁴ x⁸ y-z⁴ &⁴ A-B⁴ C⁸ D-G⁴ H⁸ K-M⁴,
170 leaves" - from Renouard

Contents: no information, except: Lotrian mark=Renouard 1079
on same page as colophon

Typography: 2 cols; 40 lines; 159 by 106 (no overall vertical
dimension measured); text in bastard gothic, 80mm for 20
lines; 2 texturas are used on the title: i) textura
(f 9mm high) in lines 1-3, 8; ii) textura, 11.5mm for 2
lines, in lines 4-7

Initials: 1 initial noted on title

Woodcuts: 1 gothic cut noted on title

Locations: Nantes, Dobrée: 552 (not seen; xeroxes of title,
colophon and final page of text examined)

Note: The details of the formula are derived from Renouard's
manuscript, no. 244 (i.e. no.115 under Lotrian)

AYMON: Le livre des quatre filz Aymon, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S³[init]Enfuyt le liure des quatre filz Aymon|duc de dordōne: ceft|affauoir Regnault, alard, guichard, et richard|Auec leur coufin maugis Contenant .xxviii. cha|pitres. Dont la table fenfuit xxxii|[woodcut]

Colophon: Cy finist lhystoyre du preux et vaillant chevalier Regnault de montauban. Nouuellement imprime a Paris par Alain Lotrian et Denis ianot marchans et Libraires demourans en la rue neufue nostre Dame a lenseigne de lescu de France.

Formula: 4⁰:A⁴B⁸C-F⁴G⁸H-M⁴N⁸O-S⁴T⁸V-Z⁴2A⁸2B-2D⁴2E⁸2F-2H⁴2I⁴(II2+'II3'.1) [\$3(-A1+B4G47N4T47AAEE4)signed] 154 leaves, un-numbered [G7 signed Giii, T7 signed Tiii, Y,Z signed y,z]

Contents: A1^R:title; A1^V: table; A4^R: text begins; II6^R: colophon; II6^V: woodcut.

Typography: 40 lines (A2^R) 159(162) by 99; text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 29mm for 5 lines, in lines 4-6 of title and in some headings.

Initials: 29 initials from Lotrian's stock, including Set 3: ELS.

Woodcuts: 7 gothic cuts

Locations: BN: Rés Y²617

BEDA, Noël and VARNET, Thomas: La petite Dyablerie, Paris,
A. Lotrian and D. Janot, s.d.

(textura)L²A petite Dya|blerie. Aultrement apel=|lee Lefglife
des mauuais, dõt lu|cifer est le Chef. Et les membres|font
les ioueurs inicques et Pe=|cheurs reprouuez|[woodcut]

Colophon: Ce present traicte ont fait imprimer a Paris deux
venerables docteurs en theologie, Maistre thomas varnet.
cure de saint nycolas des champs Et maistre Noel beda,
principal du college de montaigne. Imprime par Alain
Loctrian et Dénys Janot, demourant en la rue neufve nostre
dame a Lenseigne de lescu de France.

Formula: 8^o: A-F⁸ [\$3(-A1)signed] 48 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; F8^R: colophon; F8^V:
blank

Typography: 28 lines (A3^R) 112(115) by 74; text in bastard
gothic, 80mm for 20 lines, used throughout except i)
textura (A 9mm high) in line 1 of title; ii) textura, 23mm
for 4 lines in lines 2-6 of title.

Initials: 5 initials, including Set 3: L

Woodcuts: 6 gothic cuts

Locations: BN: Rothschild (Picot 2542)

BIBLE. Psaumes: Liber psalmodum, Hymni qui...in ecclesia dei per totum annum leguntur, Paris, D. Janot, s.d.

[in black and red]Liber Pfal|MORVM.|[mark=Renouard 481]|
PARISIIS.|Ex Officina DYONISII.|IANOTII.

Formula: 16^o in 8's: a-s⁸ A-K⁸ [\$4(-a12)signed] 224 leaves, ff [1]2-140[141-144]²[1]2-79[80][I4 signed Liiii; mis-numbering 48 as 49, 140 as 124, ²57 as 41, ²59 as 43, ²61 as 45, ²63 as 47; mis-printing 101 as i01][N.B.: D1 and G8 missing in only copy examined and here inferred.]

Contents: a1^R: title; a1^V: blank; a2^R: prologue by Saint Jerome; a3^R: text begins: Psalms; s5^R: "index psalterii David"; s8^R: "canticorum index"; s8^V: Janot mark=Renouard 481; A1^R: "sequuntur hymni qui in vesperis matutinis, atque aliis horis canonicis in ecclesia dei per totum annum leguntur"; K6^R: "index hymni"; K8^V: "finis".

Typography: 26 lines (m3^R) 82(95) by 45; text in roman, 64mm for 20 lines (typeface 17) used throughout, except petit-canon roman in line 1 of title.

Initials: Set 1: BN

Locations: London, BM: 218.a.18 (lacks D1 and G8)

Note: This book makes an unusually extensive use of red ink throughout the volume.

BOUCHET, Jean: Le conflit de l'heur & malheur .par dialogue,
Paris, D. Janot, s.d.

"Le conflit de l'heur & malheur par dialogue. [impr. à
Paris par Denys Janot." - Du Verdier

Colophon: no information

Formula: no information

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, 1585, p.656; 1773, vol. IV, p.556, from
which all the information given here is drawn.

[BOUCHET, Jean]: Epitaphe morale, Paris, D. Janot, s.d.

"Epitaphe morale: la premiere Epistre envoyée par Monseigneur de Cran au chevalier sans reproche, Monseigneur Loys de Trémoille son nepveu, quant il fut envoyé jeune en la Court du Roy Loys onzième, (suivie de plusieurs autres Lettres du Seigneur de la Tremoille & à lui écrites; toutes en vers:) Denys Janot, (Paris, sans année,)" - Lelong

Colophon: no information

Formula: "in-16" - Lelong

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Lelong, Bibliothèque historique, Vol.III, p.164, no.31757, from which all the information given here is drawn (the entry was in fact added in the new edition by Ferret de Fontette). Cf. Bouchet's Elegantes epistres, Janot, 1536, with which this work is presumably linked.

BOUGAIN, Michel: Le jardin spirituel de l'ame devote, Paris,
A. Lotrian and D. Janot, s.d.

(textura)L²[init]E Jardin spi|rituel de lame deuote.|
[woodcut]|(bastard)¶On les vend a Paris en la rue neufue
nostre|Dame a lēfeigne de lescu de France.

Colophon: Cy fine la table de ce present livre, intitule le
jardin spirituel de lame devotte. Compose par devote et
religieuse personne, frere Michel Bougain, de lordre des
Chartreux, du couvent de Paris. Nouvellement imprime a
Paris par Alain lotrian et Denis janot Imprimeurs et
libraires demourans en la rue neufve nostre dame a Lenseigne
de lescu de France.

Formula: 8^o: A-E⁸F⁴ [\$3(-A1)signed] 44 leaves, un-numbered

Contents: A1^R: title; A1^V: dedication: Bougain to the comtesse
de Dampmartin; A2^V: text begins; F1^V: "chanson"; F3^R:
"invective de bien vivre"; F3^V: table; F4^V: colophon

Typography: 27 lines (A3^R) 107(110) by 65(75); text in bastard
gothic, 80mm for 20 lines, used throughout except i)
textura (f 9mm high) in line 1 of title and line 1 of
colophon; ii) textura, 22mm for 3 lines in line 2 of title
and in colophon; iii) some roman figures in sidenotes

Initials: 13 initials

Woodcuts: 2 gothic cuts

Locations: Seville: 15.2.2

BOUNAY, Guy, and LE CUEUR, Jean: La cronique et heroique hystoire de...Mabrian, Paris, D. Janot, s.d.

"La Cronique et heroique hystoire du preux et vaillant chevalier Mabrian, roy de Hierusalem. Paris, Dennis Jannot (sic), sans date." - Brunet

Colophon: no information

Formula: "in-4" - Brunet; "pet in-4" - Bulletin du Bibliophile

Contents: no information

Typography: "goth." - Brunet, Bulletin du Bibliophile

Initials: no information

Woodcuts: "fig. en bois" - Brunet

Locations: no information

Note: See Woledge, Bibliographie..., p109, on the authorship of this work; see Brunet III, 1265 and Bulletin du Bibliophile (Apr. 1834), p5, no.120, from which all the details given above are drawn. This could be connected with the editions of Bounay and Le Cueur's Reste des faictz et gestes des quatre filz Aymon, s.d., q.v.

BOUNAY, Guy, and LE CUEUR, Jean: La reste des faitz & gestes des quatre filz Aymon...semblablement la cronicque et hystoire de Mabrian Roy de Jerusalem, Paris, [P. Le Noir for] D. Janot, s.d. Edition A

[in black and red](textura)S³[init]Enfuit lhiftoire fĩ|
guliere et fort re=|creatiue contenāt|la refte des faitz &
gestes des quatre filz Ay=|mon, Regnault, Allard, Guichard,
et le petit|Richard. Et de leur coufin le subtil Maugis(|
lequel fut pape de Romme) Semblablement|La cronicq̃ et hyftoire
du cheualeureux preux|et redoubte prince Mabrian Roy de
Jerufa=|lem et de inde la maiour filz Ÿ yuon roy de ie=|
rufalem xxxvi.|[woodcut]

Colophon: ...Nouvellement Imprime a Paris par Denis Janot:
demourant en la rue de Marchepallu a lenseigne de la Corne
de cerf Devant la rue neufve nostre Dame.

Formula: 4⁰: ~~4~~⁴a-k^{4,8}l m-z⁴&⁴A⁸B⁸C-M⁴N⁴(N2+*N3.4) [\$3(-~~4~~⁴13+1BN4)
signed] 162 leaves, ff [4] premier ii-lxviii lxvii-lxxxii
lxxxii-lxxxix xci-Cxxiii Cxxiii-Cliiii[Clv][=158]
[misnumbering xxix as xxxi, xxx as xxxii, xxxi as xxix,
xxxii as xxxiii, xlvi as xliii, lxiii as lxiii, lxvii
as lxii, lxviii as lxiii, lxxvii as lxxviii, Ci as C,
Cxxiii as Cxxii, Cxxiii as Cxxii, Cliii as Cxlv, Cxlv as
Cxliii, Cliiii as Clv; mis-printing xvii as xvel, xxxiii
as xxxiei, lvii as viil, lxxv as xxvl, Cxix as Cxiy]

Contents: ~~4~~^{1R}: title; ~~4~~^{1V}: table; ~~4~~^{4V}: repeat imprint
(as in colophon); a^{1R}: text begins; N^{6R}: colophon; N^{6V}:
Janot mark=Renouard 476

Typography: 2 cols; 38 lines (a^{2R}) 146(154) by 105 (measure=
51mm); text in bastard gothic, 77mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3 of
title; ii) textura, 29mm for 5 lines, in lines 4-11 of
title; iii) bastard gothic, approx. 5mm for 1 line, in
repeat imprint on ~~4~~^{4V}.

Initials: 29 initials, many from Le Noir's stock

Woodcuts: 9 gothic cuts

Locations: Oxford, Bodleian: Douce V 167

Note: See Woledge, Bibliographie..., p.109 on the authorship
of this work.

BOUNAY, Guy and LE CUEUR, Jean: La reste des faictz et gestes des quatre filz Aymon...semblablement la cronicque et hystoire de Mabrian Roy de Jerusalem, Paris, A. Lotrian and D. Janot, s.d. Edition B

Title and first gathering missing in only copy located, replaced by first gathering of Edition A.

Colophon: Cy finist la cronicque et hystoire excellente du preux et vaillant chevalier Mabrian roy de hierusalem et de inde la majour filz du noble roy de Hierusalem yvon lequel fut filz de Regnault de montauban. En laquelle est comprins la mort et martire des preux chevaliers Alard Guichard et Richard, et de leur cousin Maugist lequel fut pape de Romme, ensemble la prouesse de gracien filz bastard dudit Mabrian et de la belle Gracienne face, avec les faictz chevaleureux du preux et hardy chevalier Regnault filz dudit Mabrian et de son espouse la royne Gloriande. Nouvellement Imprime a Paris par Alain Lotrian et Denys Janot imprimeurs et Libraires demourans en la rue neufve nostre dame a lenseigne de lescu de france.

Formula: 4⁰: [A⁴]a-k⁴l⁸m-z⁴&A⁴B⁴C-M⁴N⁴(N2+*N3.4) [\$3(+1BN4) signed] 162 leaves, ff [4] i-xxviii xxxi-xxxiiii xxxiii-clvii[clviii][misnumbering xxxiii as xxxiiii, xlvii as xliii, xlvi as xliiii, lv as lvi, cxi as cx, clvii as clv][NB: first gathering (replaced from Edition A) and N6 missing from only copy located, and here inferred]

Contents: [first gathering from Edition A, q.v.]; a1^R: text begins; N5^{Vb}: colophon; N6: missing in only copy located

Typography: 2 cols; 39 lines (a2^R); 156(163) by 103(measure= 50mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of colophon.

Initials: 31 initials, including Set 3: ALOQ

Woodcuts: 9 gothic cuts

Locations: BN: Rés Y²585 (lacks first gathering, replaced from edition A, and N6)

BRANT, Sebastian: Le grant nauffraige des folz, Paris,
D. Janot, s.d. Edition A

[in black and red](textura)L²[init]E grant nauffraige|Des
folz qui font en la nef dinfipience|nauigeans en la mer de
ce monde. Liure de|grant effect: profit: vtillite: valeur:
honneur|et morale vertu: A linfructiõ de toutes gẽs|Lequel
liure eft aorne de grant nombre de fi=|gures pour mieulx
monftrer la folie du mõde.|[in two columns; left](bastard)
¶Hommes mortelz qui defirez fcauoir|Cõment en peult en ce
mõde bien viure|Et mal laiffer: aprochez venez veoir|Pour
vifiter ce prefent ioieux liure|A tous eftatz bonne doctrine
il liure|[right-hand column]Notât les maulx & vices des
mondains|Venez y tous: et ne faictes dedains|De ce liure
nomme le grant nauffraige|Si vo⁹ voulez vo⁹ en trouuerez
maĩtz|Au lieu qui eft mis defoubz ceste paige<>|[full width
of page]|[woodcut]|(rotunda)¶On les vend a paris en la rue
neufue noftredame a lenfeigne faĩct|Jehã Baptifte pres
faincte Geneuiefue des ardãs p Denys Janot.

Formula: 4⁰: A-M⁴N⁴(N2+'N3'.1) [fully signed (-A123N456)]
54 leaves, un-numbered

Contents: A1^R: title; A1^V: woodcut; A2^R: "aux lecteurs"; A2^V:
woodcut; A3^R: woodcut; A3^V: text begins; N6^V: Janot mark=
Renouard 476

Typography: no full type pages; text in rotunda, 82mm for
20 lines (typeface 31) used throughout, except i)
textura (E 9mm high; typeface 6) in line 1 of title;
ii) textura, 25mm for 5 lines (typeface 11) in lines
2-7 of title; iii) bastard gothic, 14mm for 4 lines
(typeface 7) in lines 8-12 of title (i.e. the section
in 2 columns)

Initials: Set 1: L; C (init 1)

Woodcuts: Approximately 100 gothic cuts, mainly 115 by 85mm approx., all incorporating characters wearing fools' caps.

Locations: London, BM: 242.1.28 (misbound, the gatherings appearing in the following order: A, H, E, L, B, F, G, C, M, D, K, I, N)

BRANT, Sebastian: Le grand naufrage des folz, Paris,
D. Janot, Paris, s.d. Edition B

[in black and red](roman)Le grand naufrage des(bastard)
folz qui font en la nef dinfièce nauigeans en la mer de ce
mode. Liure de grand effect, profit, vtilite, valeur, honneur,
& morale vertu: A linstruction de toutes gēs: Lequel liure
est aorne de grād nombre de figures, pour mieulx monftrer
la follie du monde. [in two columns; left] Hommes mortelz qui
defirez scauoir Cōment on peult en ce monde bien viure, Et
mal laiffer, approchez venez veoir Pour vifiter ce present
ioyeux liure A tous estatz bonne doctrine il liure [right-
hand column] Notant les maulx & vices des mondains Venez y
tous - & ne faictes defdaings De ce liure nomme le grand
naufrage Si vous voulez vous en trouuerez maintz Au lieu
qui est mys deffoubz ceste paige. [full width of the page]
[woodcut] On les vend a Paris en la rue neufue nostre dame,
a lenfeigne fainct Jehan baptifte, pres faincte Geneuiefue
des ardens, par Denys Janot.

Formula: 4^0 : A-M⁴N⁴(N2+'N3'.1) [fully signed (-A123N456)]
54 leaves, un-numbered

Contents: A1^R: title; A1^V: woodcut; A2^R: "aux lecteurs"; A2^V:
woodcut; A3^R: woodcut; A3^V: text begins; N6^V: Janot mark=
Renouard 476

Typography: no full type pages; text in bastard gothic (type-
face 9) used throughout, except i) another bastard gothic
face, same size, in text from gathering K onwards (see
note); ii) petit-canon roman (typeface 12) in line 1 of
title; iii) bastard gothic, 13mm for 4 lines (typeface 22)
in lines 6-10 of title (i.e. the section in 2 columns);
iv) roman, 81mm for 20 lines (typeface 8) on A2^R. Type
ornament 1.

Initials: Set 1: C

Woodcuts: 106 gothic cuts, mainly 115 by 85mm approx., all incorporating characters in fools' caps

Locations: BN: Rés Ye 826; Arsenal: 4^o BL 2147 Rés

Note: The use of the unidentified bastard gothic face from gathering K onwards might suggest that part of the edition was printed for Janot, or that he was using up sheets from another edition.

BRANT, Sebastian: La grand nef des folz du monde, Paris,
[P. Le Noir for] D. Janot, s.d.

[in black and red](textura)S³[init]Enfuyt la grand nef|des
folz du Monde|en laquelle chascū hō|me faige prenāt plaifir
de lire les paffaiges des hy|ftoires dicelle morallemēt et
briefuement expofees|trouuera et cōgnoiftra plufieurs manieres
de folz|et auffi pourra difcerner entre bien et mal, et fepa=
rer vice et peche, dauec vertu a eulx cōtraire qui eft|vng
oeuvre excellente pour mener lhomme enuoye|de falut. xxix.
[mark=Renouard 477]| On les vend a paris deuant l'hostel
dieu a len|feigne de la corne de cerf. [Variant: line 11 ff.:
[woodcut]| On les vend a paris en la rue faint Jaques|a
lenfeigne de la Rose blanche couronnee. (BN)]

Colophon: Cy finist la nef des folz du monde. Premièrement
composee en aleman par maistre Sebastien brant docteur es
droitz. Consecutivement daleman en latin redigee par
maistre Jacques locher. Reveue et ornee de plusieurs
belles concordances par ledict brant. Et de nouvel trans-
latee de latin en francoys et imprimee a Paris par Denis
janot. Demourant devant l'hostel dieu, a lenseigne de la
Corne de cerf. [Variant:...imprimee a Paris par Philippe
le Noir. Demourant en la grant rue saint Jacques, A
lenseigne de la Rose blanche couronnee. (see note)]

Formula: 4^o: A⁴_b⁸c-n⁴_o⁸p-z⁴₂A-D⁴_E⁸ [\$4(-A134p3+0E5)signed]
124 leaves, ff [i]ii-lvii[lviii]lix-cxxiiii [misnumbering
xvi as xv, xxix as xxviii, xxxi as xxx, liiii as liii]

Contents: A1^R: title; A1^{Va}: table; A2^V: "prologue du trans-
lateur" (i.e. the translator from Latin to French); A3^R:
prologue by Jacques Locher; A4^R: "l'argument"; b1^R: text
begins; E8^V: colophon

Typography: no fixed number of lines per page; c4^R has 43 lines
(165(174) by 102; text in bastard gothic, 76mm for 20 lines.

Typography: (cont.): used throughout, except i) textura (f 9mm high) in lines 1-3 of title; ii) textura, 24mm for 4 lines, in lines 4-10, 12-13 of title.

Initials: 38 initials

Woodcuts: 59 gothic cuts

Locations: BN: Rés Yh 59

Note: Renouard, MS, no.217, gives details of a copy with Janot's imprint on the title and Le Noir's imprint in the colophon, which appeared in the Veinant Sale (1855), no. 642, the Loviot collection, and the Moura Sale (1923), no. 179. I have not been able to trace the first two of these catalogues.

CAMBINI, Andrea: Scanderbeg. Commentaire d'aucunes choses
des Turcs et du seigneur George Scanderbeg, Paris, [D. Janot]
for J. Longis and V. Sertenas, 1545 (achevé 2 January)

See BARLETIUS, Marinus no.204

CATON: Le grand Chaton en francoys, Paris, for A. Lotrian
and D. Janot, s.d. Edition A

(textura)S³[init]Enfuyt Le grant|Châton en fran|coys, Qui parle
de plusieurs belles exẽples morallẽs et fort|ioyeuses pour
reflouyr les perfonnes. xi|[woodcut]

Colophon: Cy finist ce present livre qui est intitule le
grant Chaton en francoys. Nouvellement imprime a Paris
pour Alain Lotrian & Denis Janot libraires demourans en la
Rue neufve nostre Dame a lenseigne de lescu de France

Formula: 4⁰: A⁸B-C⁴D⁸E-K⁴L⁴(L2+'L3'.1) [\$3(-A1+AD4)signed]
54 leaves, un-numbered

Contents: A1^R: title; A1^V: prologue; table; A4^R: text begins
(sections of latin text each followed by commentary in
French); L5^V: colophon; L6^R: woodcut; L6^V: woodcut.

Typography: 39 lines (C2^R) 154(157) by 97; text in bastard
gothic, 79mm for 20 lines, used throughout except i)
textura (f 9mm high) in lines 1-3 of title and in
some headings; ii) textura, approx 6mm for 1 line, in
lines 4-5 of title; iii) bastard gothic, 24mm for 5 lines
in latin sections of text.

Initials: 3 initials

Woodcuts: 4 gothic cuts

Locations: Munich: 4 A.lat.a35

CATON: Le grand Chaton en francoys, Paris, A. Lotrian and D. Janot, s.d. Edition B

(textura)S³[init]Enfuit le grant|Chaton en fran|cois, Qui parle|de plufieurs belles exẽples moralles et fort|ioyeufes pour refiouyr les perfonnes. xij.|[woodcut]

Colophon: Cy finist ce present livre intitule le grant Chaton en francois. Nouuellement imprime a Paris par Alain lotrian et Denis janot imprimeurs demourans en la rue neufve nostre Dame a lenseigne de lescu de France.

Formula: 4⁰: A⁸B-L⁴M⁴(M2+'M3'.1) [\$3(-A1+A4)signed] 54 leaves, un-numbered

Contents: A1^R: title; A1^V: prologue; table; A4^R: text begins (sections of latin text each followed by commentary in French); M5^V: colophon; M6^R: woodcut; M6^V: Janot mark=Renouard 476.

Typography: 39 lines (C2^R) 154(157) by 97; text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 5.5mm approx. for 1 line, in lines 4-5 of title; iii) bastard gothic, 24mm for 5 lines in latin sections of text.

Initials: 5 initials from Lotrian's stock

Woodcuts: 1 gothic cut

Locations: Cleveland Public Library: John G. White Collection, W 381.97-C291.

CHAMPIER , Symphorien: Les gestes, ensemble la vie du preux chevalier Bayard, Paris, [D. Janot], s.d.

[in black and red][in a frame of type ornaments 4, 5, 8, 9]
(textura)L²[init]Es gestes enfẽble|la vie du preux che|ualier
Bayard avec fa genealogie. Cõ|paraifons aux anciens preux
cheualiers|Gentilz, Jfraelitiques & chreftiẽs. Orai|fõs
lamentatiõs et Epitaphes dudit che|ualier Bayard contenãt
plufieurs victoi|res des Roys de France Charles. viii.|Loys
.xii. et Frãcoys.premier de ce nom|tant es ytalies que
autres regiõs & pays|[woodcut]|(bastard)¶On les vend a Paris
en la rue neufue noftre dame|A lenfeigne de fainct Jehan
Baptifte xv.

Formula: 4^o: A-P⁴ [\$3(-A1B2P3)signed] 60 leaves, un-numbered
[Variant: E2 un-signed (BN A)]

Contents: A1^R: title; A1^V: contents; A2^R: dedication: Champier
to Laurent des Allemans, dated 15 September 1525; A3^R:
"epistre" to capitaine Bayard; B1^R: ?dedication: Champier
to Mellin de Saint Gelais; B1^V: text begins; P1^V: "louenge
panegyrique du noble Bayard" by Antoine Champier; P2^R:
"conclusion"; P3^V: table.

Typography: all pages set in a border of type ornaments:
usually 4, 5, 8, 9; 37 lines (B1^R) 153 (162 over border)
by 92 (101 over border); text in bastard gothic, 82mm for
20 lines (typeface 5) used throughout, except i) textura
(f 9mm high; typeface 6) in line 1-2 of title and in some
headings; ii) textura, 29mm for 5 lines in lines 3-10 of
title. Type ornaments 4, 5, 8, 9, 12, 13.

Initials: Set 1: ADELOPQV; Set 2: ABDD²LP²RTV²; Set 3: ABILNOS;
A (init 3); S (init 6); D (init 9); L (init 26)

Woodcuts: 4 gothic cuts

Locations: BN: Rés 8^o Ln²⁷1198A (BN A); BN: Rothschild (Picot
1505; BN B); Chantilly: Delisle 402

CHAPPUYS, Claude: La complainte de Mars sur la venue de l'empereur en France, Paris, [D. Janot] for A. Roffet, s.d. (after 8 January 1540) Edition A

La complainte de|MARS SVR LA VENVE DE|L'EMPEREUR EN FRANCE.|
 Au treshault, trefpuiffant, trefvertueux, & tref-|chreftiã
 Roy FRANÇOYS, premier de ce nom,|Claude Chappuys fon
 treshumble & tresobeif-|fant Libraire, & varlet de chambre
 ordinaire.|Auec priuilege.|On les vent à PARIŞ, en la rue
 neufve Noftre|dame, deuant l'aincte Geneuiefve des Ardens, à|
 l'enfeigne du Faulcheur. [Variant: delete lines 4-7 (BN B)]

Formula: 8^o in 4's: A-C⁴ [\$3(-A1)signed] 12 leaves, un-numbered.

Contents: A1^R: title; A1^V: privilege: granted to A. Roffet for an un-specified period, dated 8 January 1539 o.s. [Variant: add lines 4-7 of title (as deleted) (BN B)]; A2^R: text begins

Typography: 24 lines (B2^R) 137(141) by 92; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1 and 8 of title

Initials: Set 1: E; S (init 6)

Locations: BN: Rés Ye 3707 (BN A); BN: Rés Ye 3706 (BN B)

CHAPPUYS, Claude: La complainte de Mars sur la venue de l'empereur en France, Paris, [D. Janot] for A. Roffet, s.d. (after 8 January 1540) Edition B

La complainte de|MARS SVR LA VENVE DE|LEMPEREVR EN FRANCE.|
Avec priuilege.|On les vend à PARİS, en la rue neufve Noftre|
dame, deuant faincte Geneuiefve des Ardens, à|l'enfeigne
du Faulcheur.

Formula: 8^o in 4's: A-C⁴ [\$3(-A1)signed] 12 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to A. Roffet for an un-specified period, dated 8 January 1539 o.s.; A2^R: text begins

Typography: 24 lines (A3^R) 138(142) by 92; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1 and 4 of title

Initials: Set 1: AEF; S (init 6)

Locations: Sorbonne: Rés XVI 1229; Lille: 41577

La CHASTELAINE du vergier: livre d'amours du chevalier et de la dame chastelaine du vergier, Paris, D. Janot, s.d.

(roman)LA CHASTE|(bastard)Laine du Vergier.|@Livre damours du Cheualier|Et de la Dame Chastelaine du|Vergier. Cōprenant lestat de leur|Amour et comment elle fut con=|tinuee iufques a la mort.|[woodcut]|(roman)On les vend a Paris en la rue neufue Noftre|dame a lenfeigne Saint Iehan Baptifte|pres Sainte Geneuiefue des Ardans.

Formula: 16^o in 8's: A-E⁸ [\$4(-A1)signed] 40 leaves, un-numbered [N.B. D4.5 missing in only copy located, and here inferred]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; E8^V: "Deo gratias"

Typography: 25 lines (A4^R) 81(84) by 58; text in roman, 65mm for 20 lines (typeface 10) used throughout, except i) roman caps. (typeface 2) in line 1 of title; ii) bastard gothic, 24mm for 5 lines (typeface 9) in lines 2-7 of title.

Initials: Set 1: HM

Woodcuts:

A1 ^R :P4	B3 ^V :Cu5	B6 ^V :DS10	C5 ^R :P11	E1 ^V :Cu20
A2 ^R :B1	B4 ^V :Cu12	B8 ^V :Cu17	D3 ^V :Ch3	E2 ^R :DS5
A4 ^V :Ch1	B6 ^R :Ch2	C4 ^R :Pe27	D8 ^V :Ch4	

Locations: BN: Rés Ye 2963 (lacks D4.5)

CICERON: Les paradoxes, Paris, D. Janot, s.d.

See no.91 (Les oeuvres 4)

.CICERON: Le songe de Scipio, Paris, D. Janot, s.d.

See no.91 (Les oeuvres 5)

CLERIENDE: Histoire romaine de la belle Cleriende, Paris,
A. Lotrian and D. Janot, s.d.

"Histoire romaine de la belle Cleriende, laquelle saulva la
vie a s^{on} ami Reginus le Romain, en habit de charbonnier;
auec la piteuse mort de Cicero, nouuellement translatee
de latin en francoys. Paris, Alain Lotrian & Denys Janot."
- La Vallière, Brunet.

Colophon: "Cy finist lhystoire de Cleriadus et de Reginus,
Imprimee nouuellement par Alain Lotrian et Denis Janot
demourans a Paris en la rue nostre dame a lenseigne de
lescu de France." - Brunet

Formula: "in 8" - La Valliere; "pet. in-8. de 16ff. non
chiffr." - Brunet

Contents: no information

Typography: "goth." - La Vallière, Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See La Vallière, Catalogue, Part 1, Vol.II, p.320,
no.2984, and Brunet, III,209, from which all the details
given above are drawn. (Panzer's entry, Vol VIII, p.216,
no.2792, appears to be drawn directly from La Vallière.)

COLUMELLE: Le tiers & quatriesme livres de Lucius Moderatus Columella, Paris, D. Janot, s.d. (after 22 September 1540).

[in a compartment=Renouard 486]Le tiers &|quatriefme liures
de Lucius|Moderatus Columella, tou|chant le labour, traduictz|
de langue latine en francoy|se par Loys Megret.|Auec priuilege.
On les vend à Paris en la rue neufue|nostre dame à L'enfeigne
sainct Iehan|baptifte, par Denis Ianot.

Formula: 8⁰: A-P⁸Q⁴ [\$4(-A1Q4)signed] 124 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: privilege: granted to
Janot for 3 years, dated 22 September 1540; A3^R: prologue:
by Meigret; A4^V: blank; A5^R: text begins; Q4^V: Janot
mark=Renouard 480

Typography: 22 lines (G2^R) 126(130) by 67(77); text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman (typeface 8) in sidenotes

Initials: Set 1: CEÍLMOPS

Woodcuts:

G3^V: Col1

O2^V: Col2

Locations: London, BM: C40.b.24

CORROZET, Gilles: Deploration sur le trespas de Magdaleine de France, Paris, [D. Janot] for J. André and G. Corrozet, . s.d. (after 5 October 1537)

DEPLORATION|SVR LE TRESPAS DE TRESNOBLE|Princeffe madame
Magdaleine de|France Royme Defcoce.|[woodcut]|Au Palais|
Par Gilles Corrozet, & Iehan Andre|Libraires.|Auec Priuliege.

Formula: 8^o: a⁴ [a2 signed] 4 leaves, un-numbered

Contents: a1^R: title; a1^V: privilege: granted to Corrozet for 1 year dated 5 October 1537; Epitaph to Madeleine de France by Etienne Dolet; a2^R: text begins; a4^R: epitaph to Madeleine de France, by Corrozet.

Typography: 28 lines (a3^R) 126' by 76; text in roman, 90mm for 20 lines (see note), used throughout, except roman caps. (typeface 2) in line 1 of title and line 1 of head title on a2^R. Type ornament 1.

Woodcuts:

a1^R:C6

Locations: BN: Rés Ye 1639

Note: The attribution to Janot is made on the evidence of the woodcut on a1^R, and the use of typeface 2. The type used in the text does not seem to have belonged to Janot. See Renouard, Imprimeurs et libraires..., Vol.1, p.15, no.100.

CORROZET, Gilles: Hecatongraphie, Paris, D. Janot, s.d.

"L'Hecatongraphie, c'est-à-dire les Declarations de plusieurs apophtegmes...Paris, Denis Janot" - Brunet

Colophon: no information

Formula: "in-8. de 52ff. non chiffrés" - Brunet

Contents: "privilege daté de 1540" - Brunet

Typography: no information

Initials: no information

Woodcuts: "sans figures" - Brunet

Locations: no information

Note: See Brunet II, 299, from which all the details given above are drawn. Brunet differentiates this from the un-illustrated edition printed by the so-called "Icarus" printer.

CRENNE, Helisenne de: Les angoysses douloureuses, Paris,
D. Janot, s.d. (after 11 September 1538) Edition A

[in a compartment=Renouard 485]Les angoyf-|SES DOVLOVREVSES|
QVI PROCEDENT|D'AMOVRS:|Contenant troys parties, Composées|
par Dame Helifenne: Laquelle exhor|te toutes perfonnes à ne
fuyure|folle Amour.|Auec Priuilege.|On les vend a Paris en la
Rue neufue No=|ltre dame à Lenfeigne Saint Iehan|Baptifte
contre Sainte Gene=|uiefue des Ardens par|Denys Ianot.
[see note]

Colophon: (at end of part 1) Cy finist la premiere partie des
Angoysses D'amours: Nouuellement Imprimées à Paris par
Denys Janot, Libraire & Imprimeur, Demourant en la Rue
neufve nostre Dame a lenseigne Saint Jehan Baptiste
contre Sainte Geneviefve des Ardens.

Formula: 8^o: A-I⁸K⁴ 2 A-L⁸M⁴ 3 A-G⁸H⁴ [\$4(-A1²A1³A1K4²M4³H4)
signed] 228 leaves, un-numbered [K, ²K signed K; ²M3
signed Liii] (see note)

Contents: A1^R: title; A1^V: ?privilege; A2^R: "epistre dedicative"
A3^R: text begins; K3^V: colophon; Janot mark=Renouard 481; K4:
blank; ²A1^R: [in a compartment=Renouard 484] title: part 2;
²A1^V: blank; ²A2^R: introduction; ²A4^R: text begins: part 2;
²M3^V: colophon; Janot mark=Renouard 481; ²M4: blank;
³A1^R: [in a compartment=Renouard 486] title: part 3; ³A1^V:
blank; ³A2^R: text begins: part 3; ³F8^R: [in a compartment=A]
"ample et accomodée narration"; ³A3^V: [in a compartment=A]
Janot mark=Renouard 480; ³H4: ?blank

Typography: 29 lines (D3^R) 118(121) by 70; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except
petit-canon roman (typeface 12) in line 1 of A1^R; ²A1^R,
²A4^R, ³A1^R, ³F8^R and in some headings. Type ornament 3

Initials: Set 1: ACDEGHILMNOQRSTV; Set 2: AE; Set 3: AILNOP;
A (init 3); A (init 5); E (init 14); P (init 15)

Woodcuts:

A2 ^R :H1	B8 ^V :P8	2A4 ^V :M3	2F3 ^R :G4	2L5 ^R :H29
A2 ^R :H2	D1 ^R :P18	2A6 ^R :H11	2F4 ^V :G8	2L7 ^R :Cu14
A2 ^R :H3	D5 ^V :H6	2B5 ^R :H12	2G3 ^V :H20	3B8 ^V :H30
A2 ^V :H4	D8 ^V :H7	2B8 ^R :H13	2G5 ^V :H21	3C4 ^V :G1
A3 ^R :C3	E3 ^V :H8	2C1 ^R :H14	2H8 ^R :H22	3D3 ^R :H31
A5 ^V :O1	F3 ^V :Cu5	2C2 ^V :H15	2I2 ^R :H23	3D4 ^R :H32
A7 ^R :Cu4	F5 ^V :Cu3	2C3 ^R :H16	2I2 ^V :H24	3E4 ^V :H33
B1 ^V :P16	F8 ^R :H9	2C4 ^V :H17	2I5 ^V :H25	3F7 ^R :H34
B2 ^V :H5	G5 ^V :P3	2D4 ^R :H18	2K2 ^V :H26	3F8 ^V :H35
B4 ^V :Cu12	H5 ^R :H10	2D5 ^R :Cu18	2K6 ^V :H27	3G3 ^R :H36
B6 ^R :P4	K2 ^V :Cu19	2D7 ^V :H19	2L2 ^V :H28	3G6 ^R :H37

Locations: Beaux-Arts: Masson 270 (lacks A146B357C5678³D3³H4);
 London, BM: C58.cc.21 (part 3 only - see Edition B)

Note: The dating of this edition is made on the evidence of the privilege of Edition B which is assumed to have covered this edition also. The formula assumes the missing leaves of the Beaux-Arts copy to have been regularly signed. No clear evidence exists concerning the chronology of the two editions. The title of this edition is transcribed from Tchermersine's photograph now in the BN.

CRENNE, Helisenne de: Les angoysses douloureuses, Paris,
D. Janot, s.d. (after 11 September 1538) Edition B

[in a compartment=Renouard 485]Les angoyf-|SES DOVLOVREVSES|
QVI PROCEDENT|D'AMOVRS:|Contenãtz troys parties, Composées|
par Dame Helifenne: Laquelle exhor|te toutes perfonnes à ne
fuyure|folle Amour.|Auec Priuilege.|On les vend a Paris en
la Rue neufue No=|ltre dame a Lenfeigne Saint Iehan|
Baptifte contre Sainte Gene=|uiefue des Ardens par|Denys
Janot.

Colophon: (at end of part 1) Cy finist la premiere partie des
Angoisses D'amours: Nouuellement Imprimées à Paris par
Denys Janot, Libraire & Imprimeur, Demourant en la Rue
neufue nostre Dame à l'enseigne Saint Jehan Baptiste
contre Sainte Geneviefve des Ardens.

Formula: 8^o: A-I⁸K⁴2A-2L⁸2M⁴3A-3G⁸3H⁴ [\$4(-A1K4AA1MM3AAA1HHH4)
signed] 228 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Janot, no
time specified, dated 11 September 1538; A2^R: "epistre
dedicative"; A3^R: text begins; K3^R: colophon; K3^V: Janot
mark=Renouard 480; K4: blank; AA1^R: [in a compartment=
Renouard 484] title: part 2; AA1^V: blank; AA2^R: introduction
AA4^R: text begins: part 2; MM3^V: colophon; MM4: blank;
AAA1^R: [in a compartment=Renouard 486] title: part 3;
AAA1^V: blank; AAA2^R: text begins: part 3; FFF8^R: [in a
compartment=Renouard 483] "ample et accommodee narration";
HHH3^V: blank; HHH4^R: blank; HHH4^V: [in a compartment=A]
Janot mark=Renouard 481.

Typography: 29 lines (D3^R) 118(121) by 70; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except petit-
canon roman (typeface 12) line 1 of A1^R, AA1^R, AAA1^R, FFF8^R
and in some headings.

Initials: Set 1: ACDEGHILMNOPQVR; A (init 5)

Woodcuts:

A2 ^R :H1	C6 ^R :P3	BB8 ^R :H27	GG5 ^V :H21	BBB7 ^V :P8
A2 ^V :H4	D1 ^R :P18	CC1 ^R :H14	HH4 ^V :H38	CCC4 ^V :G1
A3 ^R :C3	D5 ^V :H6	CC2 ^V :H15	II1 ^R :H23	DDD3 ^R :H31
A5 ^V :O1	D8 ^V :H7	CC3 ^R :H16	II2 ^V :H24	DDD4 ^R :H32
A7 ^R :Cu4	E3 ^V :H8	CC4 ^V :H17	II5 ^V :H25	DDD6 ^V :H39
B1 ^V :P16	F5 ^V :Cu3	DD4 ^R :H18	LL2 ^V :H28	EEE3 ^V :H22
B2 ^V :H5	F8 ^R :H33	DD5 ^R :Cu18	LL5 ^R :H29	FFF7 ^R :H34
B4 ^V :Cu12	K2 ^R :Cu19	DD7 ^V :H19	LL6 ^V :Cu14	FFF8 ^V :H35
B6 ^R :P4	AA4 ^V :M3	FF3 ^R :G4	MM1 ^V :P5	GGG3 ^R :H40
B8 ^V :P8	AA6 ^R :H11	FF4 ^V :G8	MM3 ^R :M6	GGG6 ^R :H41
C5 ^R :Cu5	BB5 ^R :H12	GG3 ^R :H20		

Locations: BN: Rés pZ 2013 (lacks K4, MM4, GGG8 and gathering HHH; HHH replaced by a gathering from another edition);
 Besançon: 243.917 (lacks K4, MM4); London, BM: G 10108
 (lacks MM4, HHH3; BM A); London, BM: C58.cc.21 (Parts 1
 and 2 only (part 3 from Edition A, q.v.); lacks H4; BM B)

Note: See note after description of Edition A.

CRENNE, Helisenne de: Les epistres familiares et invectives,
Paris, D. Janot, s.d. (after 18 October 1539)

[in a compartment=Renouard 484]Les epiftres|Familieres &
inuetiues de|ma dame Helifenne, com-|pofées par icelle
dame,|De Crenne.|Auec priuilege. |Imprimées à Paris par Denys
Janot Librai-|re & Imprimeur, demourant en la rue neufue|
nostre Dame, à L'enfeigne Saint Iehan Bap-|tiste pres
Sainte Geneuiefue des Ardens.

Formula: 8^o: A-L⁸ [\$4(-A1)signed] 88 leaves, un-numbered.

Contents: A1^R: title; A1^V: privilege granted to Janot for
2 years, dated 18 October 1539; A2^V: introduction; A3^V:
text begins: "epistres familiares"; G2^V: [in a compartment=
Renouard 483]title: "epistres invectives"; G3^R: "preamble";
G5^R: text begins: "epistres invectives"; L8^R: colophon;
L8^V: [in a compartment="A"]Janot mark=Renouard 480

Typography: 22 lines (A4^R) 126(130) by 72; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in lines 1 and 5 of
title and in some headings; ii) roman, 16mm for 5 lines
(typeface 15) in lines 7-10 of title, and in summaries
at head of each letter.

Initials: Set 1: CDILS; S (init. 2)

Woodcuts:

A3^V: Cu5

Locations: BN: Rés Z2258; Arsenal: 8^oBL 19349 (lacks all
before C6); Mazarine: 23040 Rés (lacks L1); Chantilly:
Delisle 569.

CUZZI, Claude de: Philologue d'honneur, Paris, D. Janot for
C. L'Angelier, s.d. (after 15 November 1537)

~~PHILOLOGVE D'HON-~~neur, faict & presenté par Claude|de
Cuzzi a l'excellence de tref-|haultz, trefpuiffantz & magna-|
nimes Princes & Seigneurs|Monfeigneur Charles de|Bourbon, Duc
de|Vendofme, & Monfeigneur Loys par|diuine prouidence
Cardinal de Bourbon,|Archeuefque de Sens, Euefque de Laon|
& Abbé de faint Denys.|~~FAVSTVS.~~Quem releuat virtus multo
fudata labore|Nobilior paulis ille duobus erit.|~~Dieu~~, pour
efpoir.|~~CVM PRIVILEGIO.~~On les vend en la Rue neufue Nofre|
Dame a L'enfeigne Sainct Iehan Baptifte|pres Sainte
Geneuiefue des Ardans. [Variant: ~~On les vend en la grand~~
falle du Palays|au premier pillier en la boutique de|Charles
Langelier. (BN)]

Formula: 16^o in 8's: A-M⁸ [\$4(-A1)signed] 96 leaves, ff [8]
i-lxxxviii

Contents: A1^R: title; A1^V: privilege: granted to Cuzzi for 3
years, dated 15 November 1537; A2^R: poem to Archbishop
Louis de Bourbon; A2^V: dedication to Louis de Bourbon by
Cuzzi; A3^V: epigram to Louis de Bourbon; A4^R: "dizain"
(acrostic on name Bourbon); A4^V: poem to duc de Vendôme;
A5^R: dedication: to duc de Vendôme by Cuzzi; A7^R: "rondeau"
to duc de Vendôme; A7^V: "aux lecteurs" by Cuzzi; A8^R:
"dizain" to Cuzzi by M.C.D.D.; A8^V: "au lecteur" by Gilles
Corrozet; B1^R: text begins; M6^R: dedication to Marie de
Bourbon, by Cuzzi.

Typography: 21 lines (B1^R) 85(93) by 56; text in roman, 81mm
for 20 lines (typeface 8) used throughout. Type ornament 20.

Initials: Set 1: ABCDEILMPQTV; C (init 1); S (init 2)

Woodcuts:

A2 ^R :Cu1	D1 ^R :Cu6	F3 ^R :Cu12	I8 ^R :P7	L6 ^V :P16
A4 ^V :Cu2	D4 ^R :P14	H1 ^V :P5	K5 ^R :Cu17	L7 ^V :P10
B4 ^R :Cu3	E1 ^R :Cu7	H4 ^R :Cu13	K6 ^R :Cu18	M1 ^R :P9
B5 ^R :Cu4	E4 ^R :Cu8	H6 ^V :Cu14	K7 ^V :C3	M2 ^V :P4
B6 ^V :P18	E5 ^R :Cu9	I2 ^V :Cu15	K8 ^V :Cu19	M3 ^V :P15
C1 ^V :Cu5	E7 ^R :Cu10	I5 ^R :C2	L3 ^R :Cu20	M4 ^V :P3
C5 ^R :P3	E8 ^R :Cu11	I6 ^R :Cu16	L5 ^V :Cu21	

Locations: BN: Rés Ye 3440 (lacks M678); Chantilly: Delisle

Le DEBAT des deux seurs disputant d'amours, Paris, for D. Janot
s.d.

(textura)¶Le debat des|deux Seurs dif|putât damours.|(bastard)
ii f 8|[woodcut]|¶On les vend a Paris en la rue neufue|nostre
dame a lenfeigne faïct Jehan bapti=|fte pres faincte
Geneuiefue des Ardans.

Colophon: Cy finist le debat de deux seurs disputant damours
tresutille & prouffitable pour instruire jeunes filles a
marier: Imprime nouvellement a Paris pour Denis Janot
libraire demourant en la rue neufve nostre dame a lenseigne
saint Jehan baptiste pres sainte Geneviefve des ardans.

Formula: 8^o: A-B⁸C⁴ [\$4(-A1C4)signed] 20 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; C4^R: colophon; C4^V:
woodcut

Typography: 26 lines (A2^R) 105(108) by approx. 69; text in
bastard gothic, 80mm for 20 lines, used throughout, except
textura (f 9mm high) in lines 1-3 of title.

Initials: 1 initial

Woodcuts: 2 gothic cuts

Locations: Chantilly: Delisle 606

DENIS LE CHARTREUX: Le mirouer d'or de l'ame pecheresse, Paris,
A. Lotrian and D. Janot, s.d.

"Le Mirouer dor de lame pecheresse, nouvellement imprime a
Paris" - Renouard.

Colophon: "Cy finist le mirouer de lame pecheresse imprime
nouvellement a Paris par A. Lotrian et Denis Janot."
- Renouard.

Formula: "In 4^o" - Renouard

Contents: no information

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Renouard (MS, no.263; i.e. no.155 under Lotrian)
from which all the details given above are drawn.
Renouard quotes the "Catal. libr. Baillieu (1888)" which
I have not been able to trace.

Le DISCIPLE de Pantagruel, Paris, D. Janot, s.d.

Le difciple de|PANTAGRVEL.|[woodcut]

Colophon: Fin des navigations de Panurge. Imprimé a Paris
par Denys Janot libraire & Imprimeur, demourant en la
rue neufve nostre dame, a l'enseigne Saint Jehan Baptiste
contre sainte Genevieve des Ardens.

Formula: 16⁰ in 8's: A-F⁸ [\$4(-A1B4)signed] 48 leaves,
un-numbered.

Contents: A1^R: title; A1^V: "repeat title": "le voyage et
navigation que fist Panurge disciple de Pantagruel";
A2^R: prologue; A2^V: text begins; F8^R: colophon; F8^V:
blank.

Typography: 27 lines (B1^R). 83(89) by 58; text in roman, 62mm
for 20 lines (typeface 15) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and
line 1 of repeat title; ii) roman, 20+mm for 5 lines
(typeface 8) in line 2 of title and in lines 2-9 of
repeat title.

Initials: Set 1: IOQ

Woodcuts:

A1 ^R :Pan1	B2 ^V :Bo2	B7 ^R :09	D3 ^R :M8	E6 ^R :Cu18
A2 ^R :C2	B3 ^R :H32	B8 ^V :J3	D6 ^V :G8	E8 ^V :Pan2
A3 ^R :Cu16	B4 ^R :P2	C2 ^R :DS16	D7 ^V :C61	F2 ^V :D20
A4 ^R :H18	B4 ^V :Pe23	C5 ^R :P15	D8 ^V :C32	F3 ^V :P17
A5 ^V :G11	B5 ^V :C34	C5 ^V :D10	E3 ^R :H5	F6 ^V :H20
A7 ^V :M17	B6 ^V :C67	D2 ^R :042	E4 ^V :015	

Locations: BN: Rés Y² 2136

DOOLIN: La fleur des batailles Doolin de Mayence, Paris, . .
A. Lotrian and D. Janot, s.d. (see note)

"Sensuyt la fleur des batailles, Doolin de Mayence contenant
les prouesses faictes sur le roy de Dannemarc par Charlemagne
et Guerin de Montglave. Paris, Alain Lotrian et Denis Janot,
sans date..."

Colophon: no information

Formula: "in 4...de 78ff..., sign. A-Q" - Brunet (see note)

Contents: no information

Typography: "goth...à 2 col" - Brunet

Initials: no information

Woodcuts: "fig. en bois" - Brunet

Locations: no information

Note: see Brunet, II, 816, from which all the information
given above is drawn. See also Solar catalogue, 1860,
p.306, no.1855. If the information about signatures is
correct, then several gatherings must use more than one
sheet.

DU MONTVERD, Raoul: Les fleurs et secretz de medecine, Paris, A. Lotrian and D. Janot, s.d. (after 29 January 1532)

[in black and red][in a four piece frame: approx. 115 by 81 enclosing 95 by 67](textura)¶Senfuyt les|(bastard) fleurs et secretz de medecine lequel trai=cte de plufieurs remedes receptes et con|seruatoires pour le corps humain contre|toutes maladies cōme de peste, fieures|pleureries, enflures, katerres, grauel=les: et plufieurs autres. Cōpile par mai|stre Raoul du mont vert, Puis traduit|de latin en Francoys. Lequel liure ypo=|cras enuoya a Jalius: lequel estoit ma|lade de plufieurs maladies: tāt exterieu|res que interieures. Imprime nouvelle|ment a Paris en la rue neufue nostre|dame alenfeigne de lescu de France.|(textura)Cũ pruilegio,|(bastard)REGJS.

Colophon: Cy finist ung petit traicte nomme les fleurs et secretz de Medecine jadis compile & compose par messire Raoul du mont vert. Nouvellement Imprime a Paris par Alain lotrian & Denis janot Imprimeurs et libraires Demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 8^o: A⁸~⁴B-M⁸ [\$4(-A1~34)signed] 100 leaves, ff [12] i-lxxx ²lxxx-lxxxvii [mis-numbering xxvi as xxvii, lvi as lvii][NB: E1.8 missing in only copy located, and here inferred]

Contents: A1^R: title; A1^V: privilege: granted to Lotrian and Janot for 3 years, dated 29 January 1531 o.s.; A2^V: table; B1^R: text begins; K7^R: "la petite astrologie des bergiers"; L5^R: "le traicte des comettes"; M3^V: "des magnitudes et grandeur des cieulx et du soleil"; M8^R: colophon; M8^V: Lotrian mark=Renouard 1079

Typography: 23 lines (C1^R) 108(117) by 75; text in bastard gothic, 94mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, 6mm approx. for 1 line, on ã4^V.

Initials: 13 initials, including Set 3: F; A (init 3);
C (init 13)

Woodcuts: 14 gothic cuts, including a set of circular cuts
of signs of the zodiac

Locations: Glasgow: Ak-g. 17 (lacks E1-8)

Note: This edition is sometimes confused with that printed
by Lotrian alone in 1538 (Renouard MS, no.76bis, i.e.
no. 76bis under Lotrian.

DU SAIX, Antoine: Petitz fatras d'ung apprentis, Paris,
s.d. (after 19 May 1536)

[in a compartment=A]Petitz fa-|TRAS DVNG APPREN=|TIS,
SVRNOMME LESPE=|ronnier de difcipline.|*Menuz fatras dung
apprentis,|(Qui de bastir a bon couraige)|Lefquelz feruiront
dapprentis|Au pied de quelque grand ouurage.|Faifant
muraille & fenestrage|Ieunes maffons fe font ouuriers.|
Ainfi en courant fans oultrage|Leurons deviennent bons
leuriers.|*QVOY QVIL ADVIENNE*

Formula: 8^o: A-E⁸ [\$4(-A1)signed] 40 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; E8^V: Janot mark=
Renouard 480

Typography: 27 lines (A2^R) 110(113) by 70; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except petit-
canon roman (typeface 12) in line 1 of title and in some
headings

Initials: Set 1: 0

Locations: BN: Rés pYe 2188; London, BM: C97.a.17; New York,
Public Library: Spencer Collection (lacks E5)

Note: One of the poems in this collection is dated 19 May
1536.

DU SAIX, Antoine: La touche naïfve, Paris, [D. Janot], s.d.

[in a compartment=A]La touche|Naifue, pour esprouuer|Lamy, &
le Flateur.|Inuentee par Plutarque, tail-|lee par Erafme, &
mife a lu-|fage Francois, par noble hõ-|me frere Antoine du
Saix,|commẽdeur de Bourg. Auec|lart, de foy ayder, & par bon|
moyen faire fon proffict de|fes ennemys. |~~QVOY QVIL ADVIENNE~~*

Formula: 8^o: A-H⁸ [\$4(-A1)signed] 64 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Du Saix to
François Ier; A7^R: text begins; G4^R: "ad lectorem", by
Du Saix; G4^V: blank; G5^R: "traicte singulier de l'utilité
qu'on peult tirer des ennemys", by Plutarch, trans. into
Latin by Erasmus and into French by Du Saix 2

Typography: 27 lines (B1^R) 110(113) by 69; text in roman,
81mm for 20 lines (typeface 8) used throughout except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman, 62mm for 20 lines (typeface 15)
in line 12 of title and in dedication; iii) roman, 22mm
for 5 lines (typeface 13) in lines 4-11 of title; iv)
roman (typeface 14) in lines 2-3 of title

Initials: Set 1: ADILOPQT

Woodcuts:

A6^V:C49

Locations: Harvard: *FC5.D9404.537d

ESOPE de Phrygie: Esopet en francoys, Paris, -A. Lotrian and D. Janot, s.d.

(textura)E²[init]Sopet en francoys,|Auec les Fables de|Avian de Alphōce, et de Poge florētīn. xvj|[woodcut]

Colophon: Cy finissent les de fables de Esope, Avian, Alphonce, Et aulcunes joyeuses de Poge florentin. Imprime a Paris par Alain lotrian et Denys janot, Imprimeurs et libraires, demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 4⁰: A-C⁴D⁸E-N⁴[O-P⁴]Q⁴(Q2+[2]) [\$3(-A1D2+D4)signed]
[72 leaves], un-numbered [N.B.: In the only copy examined gatherings O-P are missing as is an insert to gathering Q. O and P are inferred as 4 leaf gatherings, and the insert to Q as one of two leaves]

Contents: A1^R: title; A1^V: woodcut; A2^{Ra}: text begins;
[Q6^R]: colophon; [Q6^V]: Lotrian mark=Renouard 1079

Typography: 2 cols.; 39 lines (A3^R) 155(158) by 106 (measure =51mm); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-2 of title and in some headings; ii) textura (l approx. 4mm high) in line 3 of title.

Initials: 29 initials, including O (init 8), D (init 9)

Woodcuts: 70 gothic cuts

Locations: Munich: 4⁰: A. gr b 52 (lacks gatherings O-P, and inserted leaves in gathering Q)

La FLEUR de devotion, Paris, A. Lotrian and D. Janot, s.d.,

[in black and red](textura)S³[init]Enfuyt le plogue|de ce
 prefēt liure ī=|titule la fleur de|(bastard)uotion. Adreffe
 de cueur ardant a cueur contēplatif Et a toutes|creatures
raifonnables aymans dieu Auguel font contenus les|abifmes
 et incomprehenfibles douleurs et martyre fpirituel du|
filz de dieu avec lhyftoire bien au long de fa trefdouloureuse
paf|fion laquelle il a fouffert en ce monde pour nostre
 redemption|Avec plufieurs aultres bonnes doctrines qui
viennent a pro=|pos comme fera declaire cy apres dieu
 aydant.|[3 woodcuts]|On les vend a Paris en la rue neufue
nostre dame|a lenfeigne de lefcu de France.

Colophon: Cy finist le livre intitule la Fleur de devotion.

Extraict de plusieurs beaulx livres comme dict est cy
 devant. Corrige par ung venerable scientifique et ancien
 Docteur en theologie des universitez de Paris. Imprime
 nouvellement a Paris par Alain lotrian et Denys janot
 imprimeurs et libraires demourans en la rue neufve nostre
 Dame a lenseigne de Lescu de France.

Formula: 4⁰: A-C⁴D⁸E-O⁴P⁸Q-X⁴2A-2C⁴ [\$3-A1+DP4)signed]

104 leaves, un-numbered.

Contents: A1^R: title; A1^V: prologue; B1^V: text begins; CC3^V:
colophon; CC4^R: woodcut; CC4^V: Lotrian mark=Renouard 1079.

Typography: 32 lines (A2^R) 153(158) by 105; text in bastard
 gothic, 96mm for 20 lines, used throughout, except i)
 textura (f. 9mm high) in lines 1-3 of title, and in some
 headings; ii) textura, 28mm for 5 lines, in lines 2-9
 of colophon.

Initials: 13 initials from Lotrian's stock

Woodcuts: 21 gothic cuts, largely of religious scenes.

Locations: BN: Rés D 80035 (gather and E bound in
each other's places)

Les FLEURS des histoires de la terre d'orient, Paris,
[P. Le Noir] for D. Janot, s.d. Edition A.

[in black and red](textura)S³[init]Enfuyuent les|fleurs des
hiftoi|res de la terre do|rient Compillees par frere Haycon
feigneur|du Cort: Et coufin germain du roy Dar=|menie par le
commandemēt du pa=|pe. Et font diuifees en .v. parties.|La
premiere partie contient la|fituation des royaulmes do|rient.
La .ii. parle des fei=|gneurs qui en Orient ont|regne
depuys lincarna=|tiō de nostre feigneur|La .iii. partie par=|
le des tartarīs La .iiii. parle des|farrazins et des turcz
depuis le p̃=|mier iufques aux p̃fens qui ont conque|fte
Rhodes. Hongrie & dernièrement affailly|Autriche. La .v.
parle de Sophy roy de Per|fe Et du prince Tamburlan. xvii.|
On les vend a Paris par Denys Janot de=|mourāt a Marchepalut
a la Corne de Cerf|deuāt la rue neufue. n.d.

Formula: 4⁰: A-C⁴D⁸E-Q⁴R⁴(R2+*R3.4) [\$4(-A14K4)signed]
74 leaves, ff [4]i-lxx [F4 signed Giiii; misnumbering
xix as xviii]

Contents: A1^R: title; A1^V: prologue; A2^{Va}: table; A4^V:
woodcut; B1^R: text begins; R6^{Rb}: colophon; R6^V: Janot
mark=Renouard 477

Typography: 2 cols; 40 lines (C1^R); 153(162) by 94 (measure=
45mm); text in bastard gothic, 77mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3
of title; ii) textura, 59mm for 10 lines, in lines 4-23
of title.

Initials: 28 initials from Le Noir's stock

Woodcuts: 8 gothic cuts

Locations: BN: Rés 4⁰O²r18(lacks gathering R); Oxford, Bodleia:
Douce HH226

Note: The attribution to Le Noir's press is made on the eviden
of the initials.

Les FLEURS des hystoyres de la terre Dorient, Paris, [A. Lotrian] and D. Janot, s.d. Edition B

[in black and red](textura)L³[init]Es fleurs des hy=|ftoyres
de la terre|Dorient, Copil=|lees par frere Haycon feigneur
du corc et cou|fin germain du roy Darmenie par le cõ|mandement
du pape Et font diuifees|en cinq parties. La premiere partie|
contient la situation des royaul=mes Dorient. La feconde
parle|des feigneurs qen orient ont|regne depuis lincarnation|
de nrẽ feigneur. La tier=ce partie parle des tar|tarins:
La quarte p|le des farrazins|et des turcz depuis le p̃mier|
iufq̃s aux prefens q̃ ont conque|fte, rhodes, hongrie, et
dernieremẽt|affailly Auftriche. La .v. parle de So|phy roy
de Perfe, et du prince Tamburlan*|On les vend a Paris en
la rue neufue|noftre dame a lẽfeigne de lefcu de Frãce.

Formula: 4^o: A-C⁴D⁸E-Q⁴R⁴(R2+'R3'.1) [\$3(-A1+D4)signed]
74 leaves, un-numbered [R2 signed Diil]

Contents: A1^R: title; A1^{Va}: prologue; A2^{Va}: table; A4^V: woodcut
B1^R: text begins; R6^R: colophon; R6^V: Janot mark-Renouard 476

Typography: 2 cols; 39 lines (D1^R) 155(159) by 100 (measure=
48mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3
of title and in some headings; ii) textura, 22mm for 4
lines, in lines 4-22 of title and in some headings.

Initials: 36 initials, including Set 3: ACFLMPQS; A (init 3)

Woodcuts: 12 gothic cuts

Locations: BN: Rés J 1473 (lacks gatherings A-C); London,
BM: G 6733

FRANÇOIS Ier: Edict sur les articles faictz par la faculté de Theologie, Paris, D. Janot for E. Roffet, s.d. (after 31 July 1543)

(roman)EDICT DV ROY SVR LES|articles faictz par la faculté de Theo|logie de l'vniuerfite de Paris concer|nans nostre Foy & Religion chre-|ftienne & forme de prefcher.|Aultre edict touchant la Iuridiction des prelatz|& inquisiteurs de la Foy: à l'encōtre des perfon-|nes layes & eclesiastiques chargées ou|acufées de heresie.|[mark=Renouard 1011]|

(italic, roman caps.)Auec priuilege du Roy, & de la Court.|

(roman)On les vend à Paris, sur le pont sainct Michel, à l'enfeigne de la Rose blanche, par Estienne Roffet.

Formula: 8° in 4's: A⁴ [A2 signed] 4 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins (text of royal privilege, dated 25 March 1542, o.s., A1^V; text of parlement's privilege, dated 31 July 1543, A4^R).

Typography: 18 lines (A2^R) 103(106) by 71; text in roman, 58mm for 10 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of A4^R; ii) italic, roman caps., 58mm for 10 lines (typeface 19) in line 11 of title, and on A4^R-A4^V; iii) roman, 14mm for 2 lines, in lines 6-9, 12-13 of title.

Initials: Set 1: L

Locations: Ste Gen: F 8°884 Inv4159 Pièce 10 Rés

Note: This contains the privileges from king and parlement for the edicts printed by Janot for the Roffets in 1543, q.v.

FRANÇOIS Ier: Les nouvelles ordonnances, Paris, A. Lotrian
and D. Janot, s.d.

[in black and red](textura)S³[init]Enfuyuent les|nouuelles Or=
dōnāces faictes|par le Roy nostre fire Francoys premier de|
ce nō fur le faict des eaues, foreftz, Chaffes|Gabelles,
Tailles, Guerres, Et autres bō|nes ordonnances. Nouuellement
publie=|es en la court de Parlement. xiiij.|[mark=Renouard 1079]

Colophon: Fin des ordonnances & status Royaulx du Roy Francoys
a present (sic) Touchant les eaues & foretz, des guerres,
hostelliers des facultez du Legat, mises, redigees par
tiltres et rubriques, avec plusieurs aultres ordonnances
nouvellement reveues et corrigees oultre les precedentes.
Imprimees nouvellement a Paris par Alain lotrian Et Denis
janot Imprimeurs et libraires Demourans en la rue neufve
nostre dame a lenseigne de lescu de France.

Formula: 4^o: a-b⁴c⁸d-k⁴l⁸m⁴(m2+'m3'.1) [\$3(-a1+c14)signed]
58 leaves, ff [i]ii-lviii

Contents: a1^R: title; a1^V: contents: text begins with
"ordonnances sur le faict des eaues et forestz", dated 1517;
e2^R: "autres ordonnances sur le faict des eaues et forestz",
dated 7 February 1517; g1^R: table; g2^R: "ordonnances sur le
fait des tailles, aides et gabelles", dated 10 July 1517;
k1^R: table; k3^V: "ordonnances sur les gens de guerre"; 18^V:
"ordonnances royaulx sur labreviation des proces", dated
29 November 1519; m2^V: "ordonnances royaulx touchant les
hostellepies et denrees quilz vendent", datēd 10 December
1519; m4^V: la reception & modification des facultez de
monseigneur le legat, dated 15 May 1519; m6^V: colophon

Typography: 37 lines (b2^R) 148(156) by 82(104); text in bastard
gothic, 80mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-3 of title and in some
headings; ii) textura, 23mm for 4 lines in lines 4-8 of
title

Initials: 6 initials ffrom Lotrian's stock

Locations: BN: Rés F 913

FRANCOIS Ier: L'ordonnance des joustes, Paris, A. Lotrian and D. Janot, s.d. (after 7 December 1530 and before 2 February 1531 n.s.)

(textura)L²[init]Ordonnãce des|Joustes enuoye|(bastard)es en
Parlement par le Roy nostre fire Et publiees|sur la pierre
de marbre au Palays a Paris Le cinqi|efme iour de Decembre
Mil cinq cens trente.|[mark=Renouard 1079]|(textura)Cum
priuilegio, [Variant: ...preuilegio, (BN; Troyes)]

Colophon: Et sont Imprimees par Alain Lotrian & Denis Janot,
Imprimeurs & libraires Demourans en la rue neuve nostre
Dame a lenseigne de lescu de France. Et se vendent audit
lieu: et a la gallerie du Palays, Pres lhuys de la
chancellerie.

Formula: 4⁰: A⁴b² [A23b1 signed] 6 leaves, un-numbered

Contents: A1^R: title; A1^V: "extraict des registres de
Parlement" i.e. privilege granted to "Bourgongne Roy
d'Armes", dated 7 December 1530; A2^R: text begins (date
of jousting concerned given as 2 February 1531 n.s.);
b2^R: colophon; b2^V: Janot mark=Renouard 476

Typography: no single page completely set in a single fount;
two founts are used: i) textura (f 9mm high) in lines 1-2,
7 of title and in first line of each section of the text;
ii) bastard gothic, 97mm for 20 lines, in all other parts.

Initials: 4 initials, including Set 3: L

Locations: BN: Rés 4⁰Lb³⁰204; Mazarine: 35889(5); Troyes:

R 1314

GALIEN rethore Noble et puissant chevalier, Paris, A. Lotrian
and D. Janot, s.d.

"Galien rethore Noble & puissant chevalier Filz du conte
Omuier de vienne per de France..." - d'Essling

Colophon: "Cy fine le romant de Galien Rethore...Imprime a
Paris Alain lotrian, et Denis janot..." - d'Essling

Formula: "in-4...xxv cah. sign. a-&..." - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: "fig. sur bois" - Brunet

Locations: no information

Note: See Brunet, II, 1460, and the d'Essling catalogue,
1845, p.48, no.222, from which all the details given
here are drawn.

GALIEN, Claude: Perioche des sept premiers liures de la methode therapeutique, Paris, D. Janot, s.d. (after 19 February 1541 n.s.)

[in a compartment=Renouard 486]Perioche des sept premiers liures de la Methode therapeutique de Galien: Traduite par Maître Guillaume Crestian, Medecin, Docteur, vivant à Orléans. AGATHOS LISTIS. AVEC PRIVILEGE. On les vend à Paris par Denys Janot, demourant en la rue neufue nostre Dame, à l'enfeigne saint Jehan Baptiste, pres sainte Genevieve des Ardens. [Variant: line 5: ...Cristian, ... (Nîmes; London, BM)]

Formula: 8^o: A-0⁸ [\$4(-A1)signed] 112 leaves, ff [1]2-107 [108-112][Ksigned K (K4 signed kiiii); misnumbering 35 as 36, 85 as 87][Variant: 04 signed Aiiii (Bethesda; New York, Academy of Medicine)]



Contents: A1^R: title; A1^V: privilege: granted to Janot for 3 years, dated 19 February 1540 o.s.; A2^V: text begins; 04^R: table; 07^V: errata; 08^V: Janot mark=Renouard 481.

Typography: 29 lines (E3^R) 113(121) by 63(80); text in roman, 82mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 57mm for 10 lines (typeface 18) in privilege and chapter headings; iii) roman, 16mm for 5 lines (typeface 17) in lines 8-13 of title and in sidenotes.

Initials: Set 1: EGLNOPRS; C (init 1); S (init 2)

Locations: Ste Gen (?lost); Nîmes: 4417; Bethesda: WZ.240. G153mf 1540; London, BM: C31.c.42; New York, Academy of Medicine: Rare bks. Safe.

GANAY, Jean de: Devote exposition sur le cinquantesme pseaulme
Paris, D. Janot [for J. Longis], s.d. (after 17 February 1533)

[in black and red](roman)Le liure conte|(bastard)nant deuote
expofition fur le cin=quantiefme Pfeaulme du Royal|Prophete
Dauid cōmenceāt|Miferere mei Deus: auec|aucunes contēplations
|extraictes de la fain=|cte efcripture & des|ditz &
fentences|des docteurs|autenti|ques & approuuees de faĩcte
eglife.|Nouuellement reueu & corrige.|Cum priuilegio.
On les vēd a Paris en la rue neuf|ue noftre Dame: par Denys
Janot|demourant a lenfeigne fainct Jehan|Baptifte: pres
faincte Geneuiefue|des ardens

Colophon: Nouuellement imprime a paris par Denys Janot
Libraire & Imprimeur

Formula: 8^o: A-L⁸ [\$4(-A14)signed] 88 leaves, un-numbered

Contents: A1^R: title; A2^R: introduction; A5^R: text begins;

L7^V: licence to print from Sorbonne, dated June 1532;

L8^R: privilege: granted to Jean Longis for 2 years, dated
17 February 1532 o.s.

Typography: 24 lines (D3^R); 117(122) by 65(78); text in
bastard gothic, 98mm for 20 lines (typeface 9) used
throughout, except i) petit-canon roman (typeface 12) in
line 1 of title and line 1 of A5^R; ii) roman, 20mm for 5
lines (typeface 8) in sidenotes. Type ornament 1.

Initials: Set 1: CEIOSRV; S (init 2); O (init 8)

Woodcuts: 4 cuts, including M10 on A4^R

Locations: Arsenal: 8^oT 873

GARGANTUA: Les cronicques du roy Gargantua, Paris, A. Lotrian
and D. Janot, s.d.

(textura)L²[init]Es cronicqs|(bastard)du roy Gargātua et q
fut fon pe|re et fa mere. Avec les merueilles de Merlĩ|
trãflatees de grec en latĩ & de latin en frãcoys|[woodcut]

Colophon: Cy fine les cronicques et vaillances du trespuissant
et redoubte roy Gargantua Avecques les merveilles de
Merlin Nouvellement Imprimees a Paris par Alain Lotrian
et Denis Janot demourans en la rue neufue nostre dame a
lenseigne de lescu de France.

Formula: 8^o: A-C⁸D⁴ [\$3(-A1D3)signed] 28 leaves, ff [3]
i-xxv

Contents: A1^R: title; A1^V: table; A3^V: prologue; A4^R: text
begins; D4^V: colophon

Typography: 22 lines (B2^R) 103(112) by 71; text in bastard
gothic, 94mm for 20 lines, used throughout except i)
textura (f 9mm high) in line 1 of title and in some
headings; ii) some roman figures in the table

Initials: 16 initials

Woodcuts: 1 gothic cut, of David and Goliath

Locations: Montpellier, University (Faculté de droit):
45766

GIOVIO, Paolo: Scanderbeg. Commentaire d'aucunes choses
des Turcs et du seigneur George Scanderbeg, Paris, [D. Janot]
for J. Longis and V. Sertenas, 1545 (achevé 2 January)

See BARLETIUS, Marinus no.204

GIRARD DE SOLO: Le tresor des pauvres, Paris, D. Janot, s.d.

See ARNAUD DE VILLENEUVE no.238

Le GRANT coustumier de France, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S⁴[init]Enfuyt le grāt|Couftumier
de|Frāce et inftru|ction & practiḡ|et maniere de pceder &
practiquer es fouueraies|cours de parlemēt preuofte et vicōte
de Paris et|autres iurifdictiōs du royaulme de frāce Nouuel|
lement reueu, corrige: adapte: le droit: la couftūe|et
ordonnances royaulx & plufieurs arreftz de la|court de
plemēt felō les matieres & cas occurrēt|avec l'extraict du
ftille & la court, et maniere de fai|re les assignatiōs &
appoinctemēs, avec les ordō|nāces des eaues & foreftz contenāt
.lxxv. articles|avec l'arbre de confanguinite, et affinite,
et plufi=|eurs aultres additions comme on pourra veoir|
dedans ledict liure. L.|On les vēd a Paris en la rue neufue
noftre|dame. A lenfeigne de leſcu de France.

Colophon: Imprime a Paris par Alain lotrian et Denys janot
Demourans en la rue neufve: nostre dame A lenseigne de
lescu de france.

Formula: 4^o: ā⁸ē⁸a-b⁴c⁸d-h⁴i⁸k-o⁴p⁸q-v⁴x⁸y-z⁴&A-Y⁴2A⁴2B⁴
(BB2+'BB3'.1) [\$3(-ā1+āēcipx4)signed] 226 leaves, ff [16]
i-clxxx clxxxv-ccxiii[ccxiii][=210][misnumbering ccxiii
as ccxi]

Contents: ā1^R: title; ā1^{Va}: table; a1^R: text begins; BB5^V:
colophon; BB6^R: woodcut; BB6^V: woodcut

Typography: 39 lines (o1^R); 153(161) by 95(112); text in
bastard gothic, 78mm for 20 lines, used throughout,
except i) textura (f 9mm high) in line 1-4 of title and
in some headings; ii) textura, 57mm for 10 lines, in
lines 5-18 of title.

Initials: 17 initials including Set 3: A.

Woodcuts: 5 cuts, including a diagram and another cut pierced for letterpress to show "l'arbre de consanguinite".

Locations: London, BM: 707.a.28

Note: This work is by Jacques d'Ableiges: cf. Jamot's edition of 1537 under that name. Owing to late identification this undated edition has been filed by title.

GRANT HERBIER: Le grant herbier en francoys. Paris, A. Lotrian and D. Janot, s.d. Edition A

[in black and red][lines 1-9 in a border of type ornaments]
 (textura)L³[init]E grant herbier/en francoys: Cõ=|tenāt les
qualitez|vert⁹: et pprietēz des herbes, arbres, gōmēs|Semences
Huyllles, & pierres precieufes, ex=|traict de plufieurs
 traictez de Medecine. Cõ|me de Auicenne: Rafis Conftantin:
Jfaac:|Plataire et ypocras. Selō le cōmun vfaige.|Imprime
nouvellemēt a Paris. xlv.][2 woodcuts, separated by a
 vertical line of type ornaments]|(bastard)On les vent a Paris
en la rue neufue noftre Dame a|lenfeigne de lefcu de France.
 Et au palays en la grant|falle au premier pillier pres de la
chappelle des Prefidēs.

Colophon:...Imprime Nouvellement a Paris par Alain Lotrian
 Et Denis Janot Imprimeurs et Libraires. Demourans en la
 rue neufve Nostre Dame a Lenseigne de Lescu de France.

Formula: 4⁰: 2a⁸2b-2c⁴2d⁴(dd2+'dd3'.1)a-z⁴&⁴A-F⁴G⁸H-L⁴M⁸N-O⁴
 P⁴(P2+'P3'.1) [\$3(-aa1+aaGM4)signed] 188 leaves, ff [22]
 i-cxlix clx-clxxvi [=166]

Contents: aa1^R: title; aa1^V: tables; dd6^V: 4 woodcuts; a1^{Ra}:
text begins; P6^R: colophon; P6^V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (a2^R) 158(166) by 114 (measure
 =55mm); text in bastard gothic, 79mm for 20 lines, used
 throughout, except i) textura (19mm high) in lines 1-3
 of title and in some headings; ii) textura, 22mm for 4
 lines 4-9 of title.

Initials: 87 initials, including Set 3: ABCEFHLMNORS

Woodcuts: cuts appear in 304 places, with some repeats

Locations: BN: 4⁰Te¹⁴²22D (some damaged leaves); London, BM:
 447.a.1 (BM A); London, BM: 546.h.11 (BM B)

Le GRANT herbier en francoys, Paris, [for] D. Janot, s.d.
Edition B

[in black and red][type ornaments 4, 5, 8, 9, 10, 11, 12, 13,
16 down right-hand side and across bottom](textura)L³[init]E
grant Herbier|en francoys: Cõ=|tenāt les qualitez|(bastard)
vertus: proprietiez des herbes, arbres, gōmes, Semences,|
Huyllles, et pierres precieufes, extraict de plufieurs traictez|
de Medecine. Comme de Auicenne: Rafis: Conftantin: J=|
faac: Plataire: et hypocras. Selon le commun vfaige. Jmpri=|
me nouuellement a Paris. xlviiii.|[2 woodcuts]P●On les vend
a Paris en la rue neufue noftre Dame a|lenfeigne de fainct
Jehan baptifte, pres faincte Geneuief|ue des ardans pour
Denis ianot.

Colophon: Imprime Nouuellement a Paris, par Denis janot
Imprimeur et Libraire. Demourant en la rue neufve Nostre
Dame a lenseigne saint Iehan baptiste pres sainte
Geneviefve des Ardans.

Formula: 4⁰: 2a⁸2b-2c⁴2d⁶a-z⁴&⁴A-F⁴G⁸H-O⁴P⁶ [no details of
signature available] 184 leaves, ff [22] i-cxlv i clxi-
clxxvi [mis-numbering clxi as cxli, clxix as lxix, clxx
as lxx][N.B. no information available on the signing of
the inserts in gatherings dd and P.]

Contents: no information, except: P6^V: Janot mark=Renouard 476

Typography: "2 cols, 41 lines" - Hunt, Fairfax Murray

Initials: one initial reproduced in Hunt

Woodcuts: two cuts reproduced in Hunt

Locations: no information

Note: All information on this edition drawn from Hunt Botanical collection catalogue, no. 35, and Fairfax Murray catalogue, no.226; these two catalogues almost certainly refer to the same copy. At first sight, and but for the wording of the colophon, this would appear to have been printed for Janot by Alain Lotrian.

GREBAN, Arnoul: La resurrection de nostre Seigneur Jesuchrist par personnages, Paris, A. Lotrian and D. Janot, s.d.
Edition A.

(textura)S³[init]Enfuit la Refurre|ction de no|tre Sei|gneur
iefuchrift par|perfonnages. Comment il fapparut a les apo=|
ftres et a plufieurs aultres, et comment il mon|ta es cieulx
le iour de fon affention. Nouuelle=|mēt imprimee a Paris.
xi.c.|[woodcut; 2 side pieces]

Colophon: Cy fine le mistere de la Resurrection de nostre
seigneur Jesuchrist par personnages: Nouvellement imprime
a Paris par Alain loctrian et Denys janot demourans en la
rue neufve Nostre dame a lenseigne de lescu de France.

Formula: 4^o: A⁸B-D⁴E⁸F-L⁴ [\$3(-A1+AE4)signed] 52 leaves,
ff [i]ii-ii[iii] [misprinting xxvii as xxviii]

Contents: A1^R: title; A1^V: text begins; L3^V: colophon; L4^R:
table; L4^V: Lotrian mark=Renouard 1079

Typography: 2 cols; 39 lines (G3^R) 155(165) by 110 (measure=
54mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3
of title and in some headings; ii) textura, 11.5mm for
2 lines, in lines 4-7 of title and in some headings

Initials: 1 initial, Set 3: S

Woodcuts: 2 gothic cuts

Locations: London, BM: 241.1.15 (lacks L1.4); Vienna:
47.Ji.3

GREBAN, Arnoul: La resurrection de nostre seigneur Jesuchrist par personnages, Paris, A. Lotrian and D. Janot, s.d.
Edition B.

Title missing in only copy located

Colophon: Cy fine le mistere de la resurrection de nostre seigneur Jesuchrist par personnages: Nouvellement imprime a Paris par Alain lotrian et Denys janot demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: only a small fragment survives of the only copy located: I3-4 K1-4 L1-3 ["\$3 signed"] ff xliii-li [xliii misnumbered xxxviii]

Contents: I3^{Ra}: first surviving line: De deflyer et defnouer/;
L3^V: colophon.

Typography: 2 cols; 39 lines (L2^R) 154(162) by 115 (measure= 54mm); text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of colophon; ii) textura, 21mm for 3 lines, in lines 2-5 of colophon [N.B. L3^R set in 3 columns]

Initials: none in the fragment examined

Woodcut: 1 gothic cut survives in the fragment examined

Locations: BN: Rés Yf 16 (see note)

Note: The BN fragment is pasted into larger sheets to match those of the incomplete copy of Le mistere de la conception et nativite de la glorieuse vierge Marie avecques Le mariage dicelle, La Nativite, Passion, Ressurection et Assencion de nostre saulveur & redempteur Jesuchrist, Paris, G. de Marnef and M. Le Noir, s.d., whose text it completes.

HABERT, François: Le passetemps et songe du triste, Paris, D. Janot for J. Longis and P. Sergent, s.d.

[in a frame of type ornaments 9, 14] LE PASSE TEMPS ET
SONGE DV TRISTE. En ce traicte plaifant & delectable Eft
contenu fans menfonge ne fable Le mal, l'abbuz & trauuail
fans honneur D'ung poure amant trop hault entrepreneur Qui
à efté vray loyal pourfuyuant Les biens d'amours dix ans en
fon viuant Mais onc n'en eut demye once ne liure Comme
verras par cestuy le fien liure Qu'il à nommé foit mauplaifant
ou mixte Le paffetemps & fonge du Trifte. Ilz se vendent
à Paris en la rue neufue nostre Dame à l'enfeigne fainct
Nycolas.

Colophon: Cy fine ce present Livre nouvellement Imprimé à Paris par Denys Ianot, pour Jehan Longis, tenant sa boutique au Palays en la gallerie, par ou on va en la Chancellerie.

Formula: 8^o: A-L⁸ [\$4(-A1)signed] 88 leaves, un-numbered
 [K signed with gothic K]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; L7^R:
colophon; L7^V: Janot mark=Renouard 476 [Variant: Sergent
mark=Renouard 1026 (BN A)]; L8: blank

Typography: all printed pages, except L7^V, incorporate a border of type ornaments 9 and 14; 25 lines (A3^R) 102(110) (122 over frame) by 67(79 over frame); text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 2, 9, 14.

Initials: Set 1: ACELMPQV; Set 2: AD²LO⁴Q³SS²V²; C (init 1)

Locations: BN: Rés Ye 2993 (lacks L8; BN A); BN: Rothschild (Picot 2850; A7 and I7 bound in each other's places; BN B); London, BM: 241.d.39

HUON DE BORDEAUX: Les proesses et faitz merueilleux du noble
Huon de Bordeaulx, Paris, D. Janot, s.d.

[in black and red](textura)S³[init]Enfuyuent les p=effes et
 faitz mer=ueilleux du noble|Huon de Bordeaulx per|(bastard)
de France, duc de Guyenne. Nouuellement redige en bon fran=
 coys. Et imprime nouuellement a Paris.|lxv.|[woodcut]|~~2~~On
 les vend a Paris en la rue neufue noftre Dame|a lenfeigne
fainct Jehan Baptifte, pres faincte Geneuief=|ue des ardans
 par Denis ianot. (~~2~~)(~~2~~)

Colophon: Cy finissent les faitz et gestes du noble Huon de
 Bordeaulx Duc de Guyenne et Per de France. Avecques
 plusieurs aultres faitz et Prouesses daulcuns princes
 regnans en son temps. Nouuellement imprime a Paris par
 Denys Janot demourant en la rue neufve nostre Dame a
 Lymaige saint Jehan Baptiste pres sainte Geneviefve
 des Ardens.

Formula: 4^o: $\tilde{a}^8 a-d^4 e^8 f-o^4 p^8 q-t^4 v^8 x-z^4 \&^4 A^8 B-E^4 F^8 G-K^4 L^8 M-P^4$
 $Q^8 R-v^4 x^8 y^4 2A-2C^4 2D^8 2E-2H^4 2I^8$ [\$3(-\tilde{a}1+\tilde{a}epvAFLQXDDII4)\$
 signed] 268 leaves, ff [8]i-cclix[cclx][misnumbering
 iii as iiiii, Cvi as Ci, cliii as cxlvii, ccviii as cviii]
 [N.B.: gatherings i-k and II1.8 missing in only copy
 located and here inferred]

Contents: $\tilde{a}1^R$: title; $\tilde{a}1^{Va}$: table; $\tilde{a}8^V$: 2 woodcuts; $a1^{Ra}$:
text begins; II7^V: colophon; II8: missing in only copy
 located (?blank)

Typography: 2 cols; 40 lines (b3^R) 158(166) by 114 (measure
 =54mm); text in bastard gothic, 79mm for 20 lines, used
 throughout except i) textura (E 9mm high) in lines 1-4
 of title and in some headings; ii) bastard gothic, 24.5mm
 for 2 lines, in lines 5-7, 9-11 of title and in some
 headings

Initials: 30 initials including Set 1: S; Set 3: Q

Woodcuts: 10 gothic cuts

Locations: London, BM: 1073.i.8 (lacks gatherings i-k and
leaves II 1.8

Note: Most of the materials used in this edition do not
appear to have belonged to Janot, although he is named
as the printer. Some of the initials used appear to
have belonged to Lotrian.

JANOT, Denis: Table des livres, Paris, D. Jānot, s.d.

Table des liures|DE DENYS .IANOT, IM-|primeur du Roy en langue|
Françoyste.|...

Formula: 8^o in 4's; A⁴ [fully signed] 4 leaves, un-numbered

Contents: A1^R: title; text begins.

Typography: 24 lines (A2^R) 136(140) by 270; text in roman,
57mm for 10 lines (typeface 18) used throughout, except
petit-canon róman in line 1 of title, and on final page.

Locations: Copenhagen: 184-381

JEAN D'ARRAS: Melusine, Paris, A. Lotrian and D. Janot, s.d.
Edition A

Title missing in only copy located

Colophon: (mutilated in only copy located, but probably read thus): Cy finist Lhystoire de Melusine, nouvellement imprimee a Paris par Alain Lotrian. Et Denis Jhannot Imprimeurs et libraires. Demourans en la rue neuve nostre dame A lenseigne de lescu de France.

Formula: 4^0 : A-C⁴D⁴(D2+2)E⁴(E2+*E3.4)F-L⁴M⁸N-O⁴P⁸Q-S⁴T⁴
(T2+'T3'.1) [$\$3(-A1+EMP4)$ signed] 96 leaves; un-numbered
[N.B.: A1 and T1 missing in only copy located, and here inferred (A1 inferred to be un-signed)]

Contents: A1: (missing in only copy located); A2^{Ra}: text continues; T6^R: colophon; Lotrian mark=Renouard 1079;
T6^V: woodcut

Typography: 2 cols; 40 lines (B2^R) 159(162) by 101 (measure=48mm); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of colophon; ii) textura, 23mm for 4 lines 2-6 of colophon

Initials: 23 initials, including S (init 6); O (init 8)

Woodcuts: 9 gothic cuts

Locations: BN: pY²1470 (T6 bound in the place of A1)

JEAN D'ARRAS: Melusine, Paris, A. Lotrian and D. Janot, s.d.
Edition B

(textura)M[init]Elufine nouuellement|Jmprimee a Paris,|(bastard)
xx.c|[woodcut]

Colophon: Cy finist lhystoire de Melusine Nouvellement
imprimee a Paris, par Alain lotrian et Denis janot
Imprimeurs & libraires, Demourans en la rue neufve nostre
dame a lenseigne de lescu de France

Formula: 4^o: A⁸B-D⁴E⁸F-L⁴M⁸N-T⁴V⁴(V2+'V3'.1) [\$3(-A1+AEM4)
signed] 94 leaves un-numbered [G3 signed Giiil]

Contents: A1^R: title; A1^{Va}: text begins; V6^R: colophon;
V6^V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (A4^R) 158(161) by 99 (measure
=48mm); text in bastard gothic, 79mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-2
of title and in line 1 of colophon; ii) textura, 23mm
for 4 lines in lines 2-6 of colophon

Initials: 34 initials, including Set 3: OS

Woodcuts: 11 gothic cuts

Locations: London, BM: C97.bb.30

Le JEU des princes et damoiselles, Paris, D. Janot, s.d.

[in black and red] SENSVIT IEVX Partis des efchez: Compofez
nouuelle=|ment Pour recrer tous nobles cueurs &|pour euter
oyfiuite a ceulx qui ont|voulẽte: difir & affection de le
fca|uoir & aprendre & eft appelle|ce Liure le ieu des
princes|& damoifelles Nou=|uellement im=|prime a|Paris|
[woodcut]|On les vend en la rue neufue noftre dame a
lenfeigne fainct Iehan baptifte pres faĩcte Ge|neuiefue des
ardens.

Formula: 4⁰: [A]⁴B-C⁴ [\$3(-[A123]C3)signed] 12 leaves, un-
numbered

Contents: [A1]^R: title; [A1]^V: illustration of chessboard;
[A2]^R: text begins; C4^V: Janot mark=Renouard 479

Typography: no full type pages; all pages except [A1]^R and
C4^V incorporate diagrams of a chessboard, made up from
short rules and letterpress. Accompanying texts mainly in
roman, 29+mm for 5 lines (typeface 4), used throughout
except i) roman caps. (typeface 2) in line 1 of title,
and in first lines of all texts; ii) roman, 16mm for 4
lines (typeface 1) on C1^R and C3^V. Type ornament 1.

Woodcuts: 1 cut, on title, representing chessboard

Locations: Lille: 41578; London, BM: C97.a.25

KEMPIS, Thomas a: Le livre salutaire de l'imitation de Nostre Seigneur Jesuchrist, Paris, D. Janot, s.d. . .

"Sensuit le liure salutaire de Limitation de Nostre seigneur Jesuchrist et du parfaict contempnement de ce miserable monde, translatee de latin en francois. Paris, Denis Janot (sans date)" - Brunet

Colophon: no information

Formula: "in-4."..."lxxv ff. chiff. et 3ff. de table" - Brunet

Contents: no information

Typography: "2 col" - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, III, 419, from which all the details given above are drawn.

LA LUCE, Bertrand de: Nouvelle deffence pour-les Francoys,
Paris, D. Janot, s.d. (after 26 October 1537) -

(roman)Nouuelle deffen|(bastard)Ce pour les Francoys: A
lencontre de la|nouuelle entreprinfe des ennemys.|¶Comprenant
la maniere de uiter tous|poifons, aueq les remedes a lencontre|
diceulx, dedie au gentil homme qui a faict|refponce au
secretaire Alemand fon amy|fur le different de Lempereur &
du roy tref=|chreftien Francoys premier de ce nom.|(roman)
¶Si quid mortiferum biberint, non nocebit|eis. Marci vltimo.|
Auec Priuilege|du Roy.¶On les vend a Paris en la rue neufue
nostre Dame|a l'enfeigne de fainct Iehan baptifte pres
faincte|Geneuiefue des Ardens, par Denys Ianot.

Formula: 8^o: A-F⁸G⁴ [\$4(-A1G4)signed] 52 leaves, un-numbered

Contents: A1^R: title; A2^R: privilege: granted to La Luce for
4 years, dated 4 August 1537; A4^R: dedication: "au predict
gentilhomme" (see line 6 of title), dated 26 October 1537;
A7^V: "epigram" by "Philiatros" (i.e. Jean Canape); B1^R:
text begins; G3^R: "au lecteur"; G3^V: dedication: to Jean
Le Breton; G4^V: Janot mark=Renouard 481.

Typography: 23 lines (B2^R) 112(117) by 67(79); text in bastard
gothic, 98mm for 20 lines (typeface 9) used throughout,
except i) petit-canon roman (typeface 12) in lines 1, 12-13
of title, line 2 of A2^R and final line of G4^V; ii) roman,
81mm for 20 lines (typeface 8) in poem on A7^V-A8^R and in
sidenotes; iii) some Greek.

Initials: Set 1: C; C (init.1); S (init 6)

Locations: BN: Rés 8^o Lb³⁰74 (BN A); BN: Rothschild (Picot
2673) (BN B); Arsenal: 8^oS10103; Aix (not seen); London,
BM: 805.a.1 (BM A); London, BM: 778.b.4(2) (lacks A1; BM B)

LA MARCHE, Olivier de: Le chevalier delibere-comprenant la mort du duc de Bourgongne, Paris, ?for D. Janot; s.d.

(textura)L²[init]E cheualier delibere|Cōprenant la mort|Du duc de Bourgongne.|(bastard)Qu trefpaffa deuant Nancy en Lorraine.|[woodcut]

Colophon: Cy finist le livre intitule le chevalier delibere Imp-
rime nouvellement a Paris par Denys Jānot libraire demourant
a la Rue marchepalu a lenseigne de la corne de Cerf,
devant la rue neufve nostre dame.

Formula: 4^o: a⁸b-d⁴ [\$3(-a1+a4)signed] 20 leaves, un-numbered

Contents: a1^R: title; a1^{Va}: text begins; d3^{Vb}: colophon; d4^R:
woodcut; d4^V: Janot mark=Renouard 476

Typography: 2 cols; 37 lines (a2^R) 147(151) by 105(measure 51mm);
text in bastard gothic, 80mm for 20 lines, used throughout
except i) textura (l 9mm high) in lines 1-3 of title;
ii) bastard gothic (f approx. 5mm high) in line 4 of title.

Initials: 1 initial

Woodcut: 1 gothic cut

Locations: Chantilly: Delisle 1053

LA PERRIERE, Guillaume de: Le theatre des bons engins, Paris,
D. Janot, s.d. (after 31 January 1540) Edition A ..

[in a compartment=Renouard 485]Le Theatre|DES BONS EN-|gins,
auquel font con-|tenus cent Emble-|mes.|Auec priuilege.¶On
les vend à Paris en la rue neufue nostre|Dame à L'enfeigne
sainct Jehan Baptifte, pres|saincte Geneuiefue des Ardens:

Colophon: Imprimé à Paris par Denis Janot libraire & Imprimeur,
demourant en la rue neufue nostre Dame à l'enseigne
sainct Jehan Baptiste pres sainte Geneviefue des Ardens.

Formula: 8⁰: A-N⁸O⁴ [\$4(-A104)signed] 108 leaves, un-
numbered [Variants: D1 signed Cii, D3 signed Ciiii
(Chantilly; London, BM)]

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3
years dated 31 January 1539 o.s.; A2^V: frame; A3^R: dedica-
tion: La Perriere to Marguerite de Navarre; A5^V: Janot
mark=Renouard 481 [variant: blank (Chantilly)]; A6^R:
"huictain": P. du Cedre to La Perriere; A6^V: emblems begin;
O3^V: "l'auteur en concluant" to Marguerite de Navarre;
O4^R: "au lecteur"; O4^V: colophon

Typography: most pages set in frames (see below); text in
roman, 57mm for 10 lines (typeface 18) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) roman (?typeface 17) in
lines 7-9 of title.

Initials: S (init 2)

Frames:

A2^V:sp3 hp2 tp2
A3^R:sp5 hp5 tp5
A5^V:sp3 hp1 tp1
A6^R:sp6 hp6 tp6
A6^V:sp2 hp1 tp1
A7^R:sp7 hp7 tp7

A7^V:sp4 hp3 tp3
A8^R:sp7 hp7 tp7
A8^V:sp4 hp3 tp3
B1^R:sp5 hp5 tp5
B1^V:sp2 hp1 tp1
B2^R:sp5 hp5 tp5

Frames: cont.

B2 ^V :sp2 hp1 tp1	C-N3 ^V :sp2 hp1 tp1
B3 ^R :sp8 hp8 tp8	C-N4 ^R :sp5 hp5 tp5
B3 ^V :sp3 hp2 tp2	C-N4 ^V :sp2 hp1 tp1
B4 ^R :sp8 hp8 tp8	C-N5 ^R :sp6 hp6 tp6
B4 ^V :sp3 hp2 tp2	C-N5 ^V :sp1 hp4 tp4
B5 ^R :sp7 hp7 tp7	C-N6 ^R :sp6 hp6 tp6
B5 ^V :sp4 hp3 tp3	C-N6 ^V :sp1 hp4 tp4
B6 ^R :sp7 hp7 tp7	C-N7 ^R :sp7 hp7 tp7
B6 ^V :sp4 hp3 tp3	C-N7 ^V :sp4 hp3 tp3
B7 ^R :sp6 hp6 tp6	C-N8 ^R :sp7 hp7 tp7
B7 ^V :sp1 hp4 tp4	C-N8 ^V :sp4 hp3 tp3
B8 ^R :sp6 hp6 tp6	O1 ^R :sp8 hp8 tp8
B8 ^V :sp1 hp4 tp4	O1 ^V :sp3 hp2 tp2
C-N1 ^R :sp8 hp8 tp8	O2 ^R :sp5 hp5 tp5
C-N1 ^V :sp3 hp2 tp2	O2 ^V :sp2 hp1 tp1
C-N2 ^R :sp8 hp8 tp8	O3 ^R :sp6 hp6 tp6
C-N2 ^V :sp3 hp2 tp2	O4 ^R :sp7 hp7 tp7
C-N3 ^R :sp5 hp5 tp5	O4 ^V :sp4 hp3 tp3

[Variant: no frame on A5^V (Condé)]

Woodcuts: LaP1-100 (including LaP99¹) on versos between A6^V and O2^V inclusive

Locations: BN: Rés Z 2556; Ste Gen: W 8^o39 Inv45; Besançon: 246771 (lacks B7F6H45M1368N202); Chantilly: Delisle 1058; Montpellier, Bibliothèque municipale: V5578; Chicago, Newberry Library: Wing.ZP.539.J2625; London, BM: C29.d.4; Oxford, Bodleian: Douce P 210

Note: the state of the frames indicates that this edition was printed before the 1540 edition of Corrozet's Hecatographie, q.v. (i.e. before 22 June 1540).

LA PERRIERE, Guillaume de: Le theatre des bons engins, Paris,
D. Janot, s.d. (after 31 January 1540) Edition B.

[in a compartment=Renouard 485]Le Theatre|DES BONS EN-|gins,
auquel font con-|tenuz cent Emble-|mes.|Auec priuilege.|On
les vend à Paris en la rue neufue nostre|Dame à L'enfeigne
sainct Jehan Baptifte, pres|Sainte Geneuiefue des ardens.

Colophon: Imprimé à Paris par Denis Janot libraire & Imprimeur,
demourant en la rue neufue nostre Dame à l'enseigne saint
Jehan Baptiste pres sainte Geneviefue des ardens.

Formula: 8^o: A-N⁸O⁴ [\$4(-A104)signed] 108 leaves, un-
numbered [E2 signed Fii]

Contents: A1^R: title; A1^V: privilege: granted to Janot for
3 years, dated 31 January 1539 o.s.; A2^V: frame; A3^R:
dedication: La Perriere to Marguerite de Navarre; A5^V:
frame; A6^R: "huytain": P. du Cedre to La Perriere; A6^V:
emblems begin; O3^V: "l'autheur en concluant" to Marguerite
de Navarre; O4^R: "au lecteur"; O4^V: colophon

Typography: most pages set in frames (see below); text in roman,
57mm for 10 lines (typeface 18) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman (?typeface 17) in lines 7-9
of title

Initials: Set 1: S

Frames:

A2^V: sp2 hp1 tp1
A3^R: sp8 hp8 tp8
A5^V: sp3 hp2 tp2
A6^R: sp8 hp8 tp8
A6^V: sp3 hp2 tp2
A7^R: sp6 hp6 tp6
A7^V: sp1 hp4 tp4
A8^R: sp6 hp6 tp6

A8^V: sp1 hp4 tp4
B-N1^R: sp5 hp5 tp5
B-N1^V: sp2 hp1 tp1
B-N2^R: sp5 hp5 tp5
B-N2^V: sp2 hp1 tp1
B-N3^R: sp8 hp8 tp8
B-N3^V: sp3 hp2 tp2
B-N4^R: sp8 hp8 tp8

Frames: cont.

B-N4^V:sp3 hp2 tp2
 B-N5^R:sp7 hp7 tp7
 B-N5^V:sp4 hp3 tp3
 B-N6^R:sp7 hp7 tp7
 B-N6^V:sp4 hp3 tp3
 B-N7^R:sp6 hp6 tp6
 B-N7^V:sp1 hp4 tp4
 B-N8^R:sp6 hp6 tp6

B-N8^V:sp1 hp4 tp4
 01^R:sp5 hp5 tp5
 01^V:sp2 hp1 tp1
 02^R:sp8 hp8 tp8
 02^V:sp3 hp2 tp2
 04^R:sp6 hp6 tp6
 04^V:sp1 hp4 tp4

Woodcuts: LaP1-100 (including LaP99¹) on versos between A6^V
 and 02^V inclusive

Locations: Bibliothèque historique de la Ville de Paris:

943.466 Rés (lacks C2M8N2-70234); Versailles: Goujet 65;
 Göttingen: 8^o Poet Gall. I7027 (not seen, partial Xerox
 examined. Lacks A1)

Note: the state of the frames indicates that this was printed
 after Edition A.

LA PERRIERE, Guillaume de: Le theatre des bons engins, Paris,
D. Janot, s.d. (after 31 January 1540) Edition C

[in a compartment=Renouard 485](roman)Le Thea-|TRE DES BONS
EN-|gins, auquel font contenuz cent Em-|blemes moraulx.
Compofé par Guil-|laume de la Perriere Tolofain,|Et nouuellement
par ice-|luy limé, reueu &|corrigé.|(italic, roman caps.)
Avec priuilege.|(roman)De l'Imprimerie de Denys Ianot|
Imprimeur & libraire.

Colophon: Imprimé à Paris par Denys Janot Imprimeur & libraire,
demourant en la rue neufve nostre Dame, à l'enseigne
saint Jehan Baptiste pres sainte Geneviefve des Ardens.

Formula: 8⁰: A-N⁸O⁴ [\$4(-A1034)signed] 108 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3
years, dated 31 January 1539 o.s.; A2^V: frame; A3^R:
dedication: La Perriere to Marguerite de Navarre; A5^V:
frame; A6^R: "huytain": P. du Cedre to La Perriere; A6^V:
emblems begin; 02^V: device: "delivre moy seigneur des
calumnies des hommes"; 03^R: colophon; 03^V: Janot mark=
Renouard 480; 04: blank

Typography: most pages set in frames (see below); text in
italic, roman caps., 58mm for 10 lines (typeface 19) used
throughout, except i) petit canon roman (typeface 12) in
line 1 of title and in some headings; ii) roman caps.
(typeface 18) in line 2 of title; iii) roman (typeface 23)
in lines 3-9, 11-12 of title

Initials: Set 1: S

Frames:

A2^V: sp2 hp1 tp1
A3^R: sp8 hp8 tp8
A5^V: sp3 hp2 tp2
A6^R: sp8 hp8 tp8
A6^V: sp4 hp3 tp3

A7^R: sp6 hp6 tp6
A7^V: sp1 hp4 tp4
A8^R: sp5 hp5 tp5
A8^V: sp1 hp4 tp4

Frames: cont.

B-K1^R:sp5 hp5 tp5
 & 1^V:sp2 hp1 tp1
 M-N2^R:sp5 hp5 tp5
 2^V:sp2 hp1 tp1
 3^R:sp8 hp8 tp8
 3^V:sp3 hp2 tp2
 4^R:sp8 hp8 tp8
 4^V:sp3 hp2 tp2
 5^R:sp7 hp7 tp7
 5^V:sp4 hp3 tp3
 6^R:sp7 hp7 tp7
 6^V:sp4 hp3 tp3
 7^R:sp6 hp6 tp6
 7^V:sp1 hp4 tp4
 8^R:sp6 hp6 tp6
 8^V:sp1 hp4 tp4
 L1^R:sp8 hp8 tp8
 L1^V:sp3 hp2 tp2
 L2^R:sp8 hp8 tp8

L2^V:sp3 hp2 tp2
 L3^R:sp5 hp5 tp5
 L3^V:sp2 hp1 tp1
 L4^R:sp5 hp5 tp5
 L4^V:sp2 hp1 tp1
 L5^R:sp6 hp6 tp6
 L5^V:sp1 hp4 tp4
 L6^R:sp6 hp6 tp6
 L6^V:sp1 hp4 tp4
 L7^R:sp7 hp7 tp7
 L7^V:sp4 hp3 tp3
 L8^R:sp7 hp7 tp7
 L8^V:sp4 hp3 tp3
 O1^R:sp5 hp5 tp5
 O1^V:sp1 hp4 tp4
 O2^R:sp8 hp8 tp8
 O2^V:sp7 hp7 tp7
 O3^R:sp2 hp1 tp1
 O3^V:sp4 hp3 tp3

Woodcuts: LaP1-100 (excluding LaP99¹) on versos between
 A6^V and O1^V inclusive

Locations: BN: Rothschild (Picot 3327; gathering H from
 Edition D); Ste Gen: W 8^o39²Inv 46 (lacks O4); Harvard:
 Typ.515.39.511; London, BM: 98.a.19 (lacks O4); Munich:
 Rar 1886 (lacks O4); New York, Pierpont Morgan Library:
 2851.E.11.A (lacks O4); Washington, Folger Shakespeare
 Library: PN 6349.L33.1539.Cage

Note: the use of typeface 23 would seem to indicate that this
 edition dates from 1542 or later.



Le Thea-

TRE DES BONS EN-
gins, auquel sont contenuz cent Em-
blemes moraulx. Compose par Guil-
laume de la Perriere Tolosain.
Et nouuellement par ice-
luy limé, reueu, &
corrigé.

Auecq priuilege.

De l'imprimerie de Deoy Janot,
imprimeur, & libraire.

LA PERRIERE, Guillaume de: Le theatre des bons engins, Paris, D. Janot, s.d. (after 31 January 1540) Edition.D

[in a compartment=Renouard 485](roman)Le Thēa-|(italic, roman caps.)TRE DES BONS EN=|gins, auquel font contenuz cent Em=|blemes moraulx. Compofé par Guil=|laume de la Perriere Tolofain:|Et nouuellement par ice=|luy limé, reueu, &|corrigé.|(roman)Auecq' priuilege.|De l'imprimerie de Denys Ianot,|imprimeur, & libraire.

Colophon: Imprimé à Paris par Denys Janot, Imprimeur & libraire, demourant en la rue neufve nostre Dame, à l'enseigne saint Jean Baptiste pres sainte Geueviefve (sic) des Ardents.

Formula: 8⁰: A-N⁸O⁴ [\$4(-A1034)signed] 108 leaves, un-numbered

Contents: A1^R: title; A1^V: privilege: granted to Janot for 3 years, dated 31 January 1539 o.s.; A2^V: frame; A3^R: dedication: La Perriere to Marguerite de Navarre; A5^V: frame; A6^R: "huictain": P. du Cedre to La Perriere; A6^V: emblems begin; 02^V: device: "delivre moy, seigneur, des calumnies des hommes."; 03^R: colophon; 03^V: Janot mark=Renouard 480; 04: blank [N.B.: poem XLII numbered XLIII in Beaux-Arts only]

Typography: most pages set in frames (see below); text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps., 22mm for 5 lines (typeface 26) in lines 2-8 of title; iii) roman (typeface 18) in line 9 of title; iv) roman (typeface 217) in lines 10-11 of title.

Initials: S (init 2)

Frames:

A2^V:sp3 hp2 tp2

A3^R:sp5 hp5 tp5

A5^V:sp1 hp4 tp4

A6^R:sp5 hp5 tp5

A6^V:sp1 hp4 tp4

A7^R:sp7 hp7 tp7

Frames: cont.

B-G1^R:sp5 hp5 tp5
 & 1^V:sp2 hp1 tp1
 I-N2^R:sp5 hp5 tp5
 2^V:sp2 hp1 tp1
 3^R:sp8 hp8 tp8
 3^V:sp3 hp2 tp2
 4^R:sp8 hp8 tp8
 4^V:sp3 hp2 tp2
 5^R:sp7 hp7 tp7
 5^V:sp4 hp3 tp3
 6^R:sp7 hp7 tp7
 6^V:sp4 hp3 tp3
 7^R:sp6 hp6 tp6
 7^V:sp1 hp4 tp4
 8^R:sp6 hp6 tp6
 8^V:sp1 hp4 tp4

H1^R:sp8 hp8 tp8

H1^V:sp2 hp1 tp1

H2^R:sp5 hp5 tp5.
 H2^V:sp3 hp2 tp2
 H3^R:sp5 hp5 tp5
 H3^V:sp3 hp2 tp2
 H4^R:sp8 hp8 tp8
 H4^V:sp2 hp1 tp1
 H5^R:sp6 hp6 tp6
 H5^V:sp4 hp3 tp3
 H6^R:sp7 hp7 tp7
 H6^V:sp1 hp4 tp4
 H7^R:sp7 hp7 tp7
 H7^V:sp1 hp4 tp4
 H8^R:sp6 hp6 tp6
 H8^V:sp4 hp3 tp3
 O1^R:sp5 hp5 tp5
 O1^V:sp2 hp1 tp1
 O2^R:sp8 hp8 tp8
 O2^V:sp7 hp7 tp7
 O3^R:sp3 hp2 tp2
 O3^V:sp4 hp3 tp3

Woodcuts: LaP1-100 (excluding LaP99¹) on versos between
 A6^V and O1^V.

Locations: Beaux-Arts: Masson 274; Bordeaux: B9853 Rés;
 Bordeaux: B9854 (lacks A1-8, B1-8, C457, D1, I4, L1, N8,
 O4); Chicago, Newberry Library: Case.W.1025.286; Glasgow:
 SM 686; New York, Columbia University: B842L313.X.1539
 (lacks O4)

Note: the use of typeface 26 indicates that this edition
 dates from 1544.

LAURENT, Saint: La vie de monseigneur saint Laurens par
personnaiges, Paris, A. Lotrian and D. Janot, s.d.

(textura)s³[init]Enfuyt la vie de|monfeigñr faĩct|Laurens
par p=|fonnaiges. Avec le martire de fainct ypolite|
Nouvellement Jmprimee a Paris.|(bastard)xvi.|[woodcut]

Colophon: Cy finist le mistere de Monseigneur saint Laurens.

Par personnaiges, avec le martire de Monseigneur saint
ypolite. Et plusieurs aultres martirs. Nouvellement Imprime
a Paris. Par Alain lotrian, et Denys janot Imprimeurs et
libraires. Demourans en la rue neufve Nostre dame a
lenseigne de Lescu de France.

Formula: 4⁰: A-Q⁴R⁴(R2+'R3'.1) [\$3(-A1)signed] 70 leaves,
un-numbered

Contents: A1^R: title; A1^V: list of characters; A2^R: text
begins; R6^R: colophon; R6^V: Janot mark=Renouard 476

Typography: 2 cols, 40 lines (A3^R) 160(163) by 106 (measure
51mm); text in bastard gothic, 80mm for 20 lines, used
throughout except i) textura (f 9mm high) in lines 1-3 of
title and in some headings; ii) textura, approx. 11mm for
2 lines, in lines 4-5 of title and in some headings

Initials: 1 initial

Woodcuts: 1 gothic cut

Locations: BN: Rés Yf 122

LE CUEUR, Jean: La cronique et heroique hystoire de...
Mabrian, Paris, D. Janot, s.d.

See BOUNAY, Guy no.247

LE CUEUR, Jean: La reste des faictz & gestes des quatre
filz Aymon...semblablement la cronicque et hystoire de
Mabrian Roy de Jerusalem, Paris, [P. Le Noir for] D. Janot,
s.d. (and A. Lotrian and D. Janot, s.d.)

See BOUNAY, Guy nos.248, 249

LE MAIGNEN, Jean: L'arbre de consanguinite, Paris, [for]
D. Janot, s.d.

(textura)¶Larbre de (bastard)Confangui=|[woodcut diagram,
nite.
containing letterpress: (bastard)Francoys.|Clarette.|Pierre.|
Gaultier Marguerite. Perrin.|Nicolas. Robert. Cornille.|
Jehanne Nicaife. Anthoine.|Hutin. Mathieu. Jacques.|Lucette.
Raulin. Marie.|Huchon. Martin. Symon.]

Colophon: Cy fine Larbre de Consanguinite Imprimee nouvelle-
ment a Paris p(ar) Denys Janot libraire Demourant en la
Rue de marchepallu a Lenseigne de la corne de cerf devant
la rue neufve nostre Dame.

Formula: 8^o: A-D⁸ [4(-A1)signed] 32 leaves, un-numbered

Colophon: A1^R: title; A1^V: introduction; A2^V: text begins;
D8^R: colophon; D8^V: Janot mark=Renouard 476

Typography: 27 lines (A2^R) 108(112) by 73; text in bastard
gothic, 80mm for 20 lines, used throughout, except
textura (f 9mm high) in line 1 of title and in some
headings

Initials: 2 initials

Woodcuts: 1 woodcut diagram

Locations: BN: Rés E9952

LEMAIRE DE BELGES, Jean: Le temple d'honneur et de vertus,
Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)L²[init]E temple dho|(bastard)
neur & de vertus: auquel font conte|nus les chans des bõs &
vertueux bergiers|fuppoftz de Pan dieu filueftre, pareillement
des bergieres fubgectes a Aurora: laquelle|amene le iour en
nature. Compofe p Jehan|le maire difciple de Molinet.
Nouvellement imprime a Paris.|[woodcut]||On les vend a Paris
en la rue neufue no=|ftre Dame a lenfeigne de lefcu de
France.

Colophon: Cy finist le Temple dhonneur et de vertus ou sont
contenus les chans vertueux des bons bergiers et bergieres
de Pan Dieu silvestre et de Aurora. Compose par Jehan
le maire disciple de Molinet. Imprime a Paris par Alain
lotrian: et Denys janot.

Formula: 8^o: A-G⁸ [\$3(-A1)signed] 56 leaves, un-numbered

Contents: A1^R: title; A1^V: woodcut; A2^R: dedication: Lemaire
to Anne de France; A4^V: "a son amy le Maire" by G. Cretin;
A6^R: dedication: Lemaire to Louis de Luxembourg; A8^R:
text begins; G8^V: colophon; Janot mark=Renouard 477

Typography: 22 lines (F1^R) 103(108) by 72; text in bastard
gothic, 94mm for 20 lines, used throughout except textura
(E 10mm high) in line 1 of title.

Initials: 31 initials, including Set 3: CEIP

Woodcuts: 20 woodcuts

Locations: London, BM: C39.b.14

LESCAGNE, Tristan de: Diputation entre l'homme et raison,
Paris, D. Janot for P. Sergent, s.d.

(roman)DISPVTTATION|ENTRE LHOMME ET|(bastard)Raifon. Compofe
nou=|uellement a lon=|neur de la Glorieufe Vierge Marie|Mere
de Dieu.|(roman)XQuerelofa Hominis cum Ratione difputatio|
XQuod Maria eft Mater Dei & hominis|XDe Conceptione fingulari
Virginis Marie|XIofeph iuuenis erat quando accepit Mariam in|
coniugem & non fenex.|XIofeph nulla vmquam ductus fuit
zelotipia de|Virgine, feu nunquã de illa finiftre eft
fufpicatus.|XCur Maria viro de tribu fua nupferit.|XMaria
eft Flos campi.|XMaria lux eft mundi.|XOratio hominis ad
Mariam|XContra damnatam Lutheranorum fectam.¶Ou les vend a
Paris en la Rue neufue Noftre|Dame a lēfeigne fainct Iehan
Baptifte pres|Sainte Geneuiefue des Ardans|Par Denys Ianot
libraire [Variant:¶Ou les vend a Paris en la Rue neufue Noftre|
Dame a lenfeigne Saint Nicolas (London, BM B)]

Formula: 8^o: A-G⁸ [\$4(-A1)signed] 56 leaves, ff [i-iiii]
v-xlviil[xlviii]xlix-lvi [misnumbering vi as v; viii as vii]

Contents: A1^R: title; A1^V: woodcut; A2^R: preface; A2^V: "ad
Virginem Matrem"; A3^R: dedication: Lescagne to Cardinal
Louis de Bourbon; A5^R: text begins; G8^V: Janot mark=
Renouard 476 [Variant: Sergent mark=Renouard 1026
(Mazarine B; London, BM A; London, BM B)]

Typography: 26 lines (B1^R) 106(115) by 61(73); text in roman,
81mm for 20 lines (typeface 8) used throughout, except
i) roman caps. (typeface 2) in line 1 of title; ii)
bastard gothic, 15.5mm for 3 lines (not typeface 24; see
note); iii) roman (typeface 10) in lines 19-22 of title

Initials: Set 1: CDGHILMQ; Set 3: IM; C (init 1); S (init 2)

Woodcuts:

A1^V:Las2 C1^V:Las3 F8^R:Las6
 A2^R:B1 C6^V:Las4 G2^V:Las7
 A4^V:M10 E4^R:Las5 G8^R:Cu1

[Variant: G8^R: no woodcut (Oxford, Bodleian)]

Locations: Mazarine: 24310 (Mazarine A); Mazarine: 42904
 (Mazarine B); Chantilly: Delisle 1099; London, BM:
 C107.a.11 (London, BM A); London, BM: C37.b.52 (London,
 BM B); Oxford, Bodleian: Douce MM192

Note: the bastard gothic type used in lines 3-6 of title does
 . not appear to be used elsewhere in Janot's production

LESNAUDERIE, Pierre Lemonnier de: La louenge de mariage
& recueil des hystoires des bonnes, vertueuses & illustres
femmes, Paris, A. Lotrian and D. Janot, s.d.

[in black and red][in a frame of seven woodcut pieces: 167 by
112 enclosing 146 by 89](textura)L²[init]A louenge de ma
riage et Recueil des Hyftoyres|des bonnes, vertueufes &
illuftres fem|mes Compofe par maiftre Pierre de lef|nauderie
lors Scribe des priuileges de|Luniuerfite de Caen. xx.c.|
(bastard)¶Gentilz lecteurs contemplatifz efpritz|Qui des
femmes voulez fcaüoir le pris|Tournez icy de vos yeulx
louuerture|De ce liure contemplez lefcripture.¶Vous
touwerez comme de bon couraige|On doit louer lestat de
mariage.¶Vous trouuerez le chapitre fecond|De prudence de
femmes bien fecond.¶Vous trouuerez pareillement au tiers|
Quelles ont leu les efcriptz et pfaultiers|Et ont eu don de
parfaicte fcience.¶Au quart auffi verrez leur patience|Leur
charite ou mainte feft amorge.¶Au cinquiefme eft leur
grant vertu et force|Leur preux maintien affez manifefte.|
¶Au fixiefme lamour et chafte.¶Et au dernier et feptiefme
pour fomme|Sont contenuz troys heritiers de l'homme|Et troys
fortes et manieres damer|Dont il nya gouft ne faueur damer.

Colophon: Cy finist le livre de la Louenge de Mariage et
recueil des hystoires des bonnes, vertueuses et illustres
femmes, composee par Maistre Pierre de lesnauderie lors
Scribe des Privilleges de Luniversite de Caen. Imprime
nouuellement a Paris par Alain Lotrian et Denis Janot
Imprimeurs et Libraires Demourans en la Rue neufve Nostre
dame a l'enseigne de Lescu de France.

Formula: 4⁰: A-G⁴H⁸I-P⁴Q⁸R-V⁴ [\$3(-A1+HQ4)signed] 88 leaves,
ff [4]i-lxxxiiii [misnumbering xxxii as xxx; lxxvii-lxxx
as lxxix-lxxxii]

Contents: A1^R: title; A1^V: table; B1^R: text begins; V4^V:
colophon

Typography: 32 lines (B2^R) 154(164) by 104; text in bastard gothic, 96mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, 23mm for 4 lines, in lines 2-6 of title

Initials: 45 initials, including Set 3: ACILMNO; S (init 2); S (init 6); O (init 8); D (init 9)

Locations: Arsenal: 4^oScA 599; Oxford, Bodleian: Douce L194

Le LIVRE de saigesse, Paris, A. Lotrian and D. Janot, s.d.
Edition A

[in black and red][in a frame of type ornaments 1, 2, 4, 5, 8, 9, 11, 12, 16](textura)Le liure de Sai|geffe Suyuant les auctoritez|des anciẽs Philofophes Di|ftinguant et parlant des vi|ces, et vertus dont lon|peult estre prife ou def=prife.
Enfẽble la ma|niere de toufiours|bien et faigemẽt|parler a tou=tes gens de|quelque e=ftat quilz|foient|(rotunda)
¶On les vẽd a Paris en la rue neufue noftre|Dame a lenfeigne de lescu de France.

Colophon: Cy finist le livre de saigesse, selon les dictz des anciens philosophes, nouvellement imprime a Paris, par Alain Lotrian, et Denis Janot Demourans en la rue neufve noftre dame a lescu de France.

Formula: 8^o: a-e⁸f⁴g⁸ [\$4(-a1f34)signed] 52 leaves, ff [i] ii-lij

Contents: a1^R: title; a1^V: woodcut; a2^R: prologue; a3^V: text begins; g8^R: colophon; g8^V: woodcut

Typography: 29 lines (b3^R); 95(103) by 63(74); text in rotunda, 65mm for 20 lines, used throughout except i) textura (1 9mm high) in line 1 of title; ii) textura, 57mm for 10 lines, in lines 2-14 of title and in some headings. Type ornaments 1, 2, 4, 5, 8, 9, 11, 12, 16.

Initials: 36 initials, including Set 3: D; S (init 2); D (init 9)

Woodcuts: 22 gothic cuts

Locations: Seville: 14.2.1

Note: Abnormally for books in the Colombine Library, there is no note of the date and place of purchase.

Le LIVRE de saigesse, Paris, A. Lotrian and D. Janot, s.d.
Edition B.

[in black and red][in a frame of type ornaments 1, 2, 4, 5,
8, 9, 11, 16](textura)Le liure de Sai|geffe. Suyuant les
auctoritez|des anciẽs Philofophes Di|ftinguant et parlant
des|vices et vertus dont lon|peult estre prife ou def=
prife. Efẽble la ma|niere & toufiours|bien et faigemẽt|
parler a tou=|tes gens de|quelque e=||ftat quilz|foient.|
(rotunda)¶On les vend a Paris en la rue neufue noftre|Dame
a lenfeigne de lescu de France.

Colophon: Cy finist le livre de Saigesse, selon les dictz des
anciens philosophes, nouvellement imprime a Paris, par
Alain Lotrian, et Denis Janot Demourans en la rue neufve
nostre dame a lescu de France.

Formula: 8^o: a-e⁸ f⁴ g⁸ [\$4(-a1f4).signed] 52 leaves, ff [i]
ii-iii [NB: d8 missing in only copy located and here
inferred]

Contents: a1^R: title; a1^V: woodcut; a2^R: prologue; a3^V:
text begins; g8^R: colophon; g8^V: woodcut

Typography: 29 lines (b3^R); 95(103) by 64(77); text in
rotunda, 66mm for 20 lines, used throughout, except i)
textura (1 9mm high) in line 1 of title; ii) textura, 57mm
for 10 lines, in lines 2-14 of title and in some headings.
Type ornaments 1, 2, 4, 5, 8, 9, 11, 16.

Initials: 36 initials, including Set 3: AI; S (init 2);
A (init 5); D (init 9)

Woodcuts: 21 gothic cuts

Locations: Arsenal: 8^oS 2474 (lacks d8)

LIVRE du tresor et des secretz de medecine, Paris, A. Lotrian
and D. Janot, s.d.

No information on title; head title reads: "Livre du tresor
et des secretz de medecine" - Renouard

Colophon: Cy finist ung petit traicte nomme les fleurs et
secretz de Medecine Nouvellement Imprime a Paris par
Alain lotrian et Denis janot Imprimeurs et libraires
Demourans en la rue neufve Nostre dame a lenseigne de
Lescu de france. - Renouard

Formula: "In.8^o, LXXXVIII ff. ch. signé A-M. (Mq. les
feuilletz de table et le titre et plusieurs ff. dans le
texte)" - Renouard

Contents: no information except: B1^R: text begins; M6^R:
colophon; M6^V: mark

Typography: no information

Initials: no information

Woodcuts: no information

Locations: a copy passed through the hands of Monsieur
Ferret, binder, of Dijon

Note: See Renouard, MS, no.269bis (i.e. no.207 under Lotrian),
from which all the details given above are drawn. The
entry was added by Mm. Veyrin Forrer. This would appear
very probably to be another undated edition of the work
by Du Montverd, q.v.

MARGUERITE, Sainte: La vie ma'dame sainte Marguerite, Paris,
A. Lotrian and D. Janot, s.d.

(textura)La vie ma da=|(bastard)me faincte Marguerite vierge
et marti=|re. Auec fon oraifon.|[woodcut]

Colophon: Cy finist la vie sainte Marguerite Imprimee a Paris
par Alain Lotrian et Denis Janot: demourans en la rue
neufve nostre dame a lenseigne de lescu de France.

Formula: 8^o: A⁸B⁴ [\$4(-A1B4)signed] 12 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; B3^V: Latin prayers;
B4^R: colophon; B4^V: woodcut.

Typography: 24 lines (A2^R) 96(99) by 59 approx; text in
bastard gothic, 80mm for 20 lines, used throughout, except
textura (L 9mm high) in line 1 of title.

Initials: 2 initials

Woodcuts: 2 gothic cuts

Locations: Chantilly: Delisle 1178

MARIE, Sainte Vierge: Les miracles de Nostre Dame, Paris:
A. Lotrian and D. Janot, s.d.

(textura)L³[init]Es miracles de|Nostre Dame|Nouvellemēt|
imprimez a Parisxi.][woodcut; two woodcut side-pieces on
right]

Colophon: Cy finissent les miracles de nostre dame Imprimez
nouvellement a Paris par Alain Lotrian et Denys ianot
Demourans en la rue neufve nostre Dame a lenseigne de
lescu de France.

Formula: 4⁰: A⁸B-K⁴L⁴(L2+'L3'.1) [\$3(-A1+A4)signed]
50 leaves un-numbered

Contents: A1^R: title; A1^{Va}: prologue; A2^{Ra}: text begins;
L4^R: colophon; Lotrian mark=Renouard 685

Typography: 2 cols; 40 lines (B2^R) 159(162) by 100 (measure
=48mm); text in bastard gothic, 79mm for 20 lines, used
throughout, except textura (E 9mm high) in title and in
some headings

Initials: 29 initials, including Set 3: S

Woodcuts: 11 gothic cuts

Locations: Oxford, Bodleian: Douce MM 599

MARIE, Sainte Vierge: Le mistere de la conception, nativite, mariage et annonciation de la benoiste vierge Marie, Paris, A. Lotrian and D. Janot, s.d.

(textura)L²[init]E miftere de la concep|tion Natiuite Mariage.
Et annoncia=|tion de la benoifte vierge marie. Avec la
natiui|te de Jefuchrist et fon enfance. Contenant pluifi|eurs
belles matieres: dont les noms font en la|table de ce
prefent liure Jmprime nouuellemẽt|a Paris. xxc.|[woodcut;
2 woodcut sidepieces]

Colophon: Cy finist le mistere de la conception nativite
mariage et annonciation de la benoiste vierge Marie. Avec
la nativite de Jesuchrist, et son enfance. Contenant
plusieurs belles matieres Imprime nouvellement a Paris
par Alain lotrian et Denis janot. Demourans en la rue
neufve nostre Dame a lenseigne de Lescu de France.

Formula: 4^o: A⁸B-D⁴E⁸F-H⁴I⁸K-M⁴N⁸O-Q⁴R⁴(R2+'R3'.1)S-T⁴
[\$3(-A1+AEIN4)signed] 94 leaves, ff [i]lii-xciii[xciiii]
[misnumbering ix as lxxxii]

Contents: A1^R: title; A1^V: woodcut; A2^{Ra}: text begins; T3^{Va}:
table; T4^{Rb}: colophon; T4^V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (D3^R) 162(170) by 111 (measure=
54mm); text in bastard gothic, 81mm for 20 lines, used
throughout except i) textura (E 9mm high) in lines 1-2 of
title and in some headings; ii) textura, 29mm for 5 lines,
in lines 3-7 of title; iii) bastard gothic, 24mm for 5
lines, in lines 3-8 of colophon.

Initials: 1 initial

Woodcuts: 4 gothic cuts

Locations: London, BM: 241.1.16

MAURICE DE SULLY: Les expositions des evangilles, Paris,
[A. Lotrian and] D. Janot, s.d.

(textura)S²[init]Enfuyuēt les ex|pofitiōs des euā|gilles. Avec
les cinq feſtes noſtre Dame.|Et la dedicaffe de leglife et
fermons des|Confeffeurs, et des vierges. Tranſlatez|de latin
en Francoys. xij.|[woodcut; woodcut piece on right]

Formula: (modified from Fairfax-Murray) 4^o: A⁸B-E⁴F⁸G-M⁴
[no details of signature available] 56 leaves, un-numbered

Contents: no information, except M4^V: Janot mark=Renouard 476

Typography: "40 lines, gothic" - Fairfax-Murray

Initials: 1 initial reproduced - Fairfax-Murray

Woodcuts: 6 woodcuts - Fairfax-Murray

Locations: no information

Note: See the Fairfax-Murray catalogue of early French books
from which all the details given above are drawn. The
initial reproduced with the title is found in several
books jointly produced by Janot and Lotrian, while the
woodcut piece on the title is also found in their edition
of Lesnauderie's Louenge de mariage, s.d.

MICHEL, Jean: Le mistere de la passion de nostre seigneur Jesuchrist, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S³[init]Enfuit le miftere de
la Paffion de noftre|feigneur Jefuchrift|nouuellement corrige
Auec les adicions faictes|par trefeloquẽt et fcientifique
docteur M. Jehã|michel Lequel miftere fut ioue a Angiers
moult|triumphantemẽt et dernieremẽt a Paris lv.c.|Paffio
domini noftri iefu chrifti.|[woodcut; mottoes, set vertically:
left: O vos oẽs q̃ trãfitis p viã ; right: Attendite Et
videte, &c,]

Colophon: A lhonneur de dieu & de la glorieuse vierge Marie
Et a lediffication de tous bons crestiens et chrestiennes
a este,imprime ce present livre nomme la passion de
nostre seigneur Jesuchrist par personnages. Nouuellement
imprimee a Paris par Alain lotrian et Denys janot Imp-
rimeurs et libraires Demourans en la rue neufve nostre
Dame a lenseigne de lescu de France.

Formula: 4^o: a⁸b-d⁴e⁸f-i⁴k⁸l-t⁴v⁸x-z⁴&⁴?⁴A-D⁴E⁸F-N⁴O⁸P-X⁴2A⁴
2B⁸2C-2I⁴2K⁴(KK2+'KK3'.1) [\$3(-a1+aekvEOBB4)signed] 254
leaves, ff [i]ii-ccliii[ccliiii] [FF3 signed FFiiii; mis-
numbering lxxxi as lxxxii, lxxxiii as lxxxii; misprinting
xc as lxc][Variants: T signed V; cx un-numbered (London,
BM)]

Contents: a1^R: title; a1^V: woodcut; a2^{Ra}: text begins; KK5^{Va}:
table; KK6^V: Lotrian mark=Renouard 1079

Typography: 2 cols; 40 lines (a3^R) 161(170) by 111 (measure=
54mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3 of
title; ii) textura, 11.5mm for 2 lines, in lines 4-8 of
title

Initials: 1 initial - Set 3: S

Woodcuts: 9 gothic cuts

Locations: London, BM: 241.1.17; Vienna: 47.Ji.3

MILLES ET AMYS: L'hystoire des nobles et vaillantz chevaliers
nommez Milles et Amys, Paris, A. Lotrian and D. Janot, s.d.

"[titre rouge et noir, dans une bordure grav. sur bois.]
L'Hystoire des nobles et vaillantz cheualiers|nōmez Milles
et Amys|lesquelz en leur viuant furent plaïs de grandes
prouesses. On les vend a Paris en la rue Neufue Nostre
Dame a lēseigne de lEscu de France. XXXIIII c." [N.B. this
title is deduced from Brunet and the Solar catalogue.]

Colophon: "Cy finist le livre de Milles et Amys nouvellement
imprime a paris par Alain lotrian et Denys janot
Imprimeurs et libraires..." - Brunet

Formula: "pet. in-4...de 14Off. non chiffrés, sign. a-H,
seconde signat., chaque cahier par 4, excepté le dernier
qui est de 8." - Brunet (see note)

Contents: no information.

Typography: "goth." - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, III, 1720 and the Solar sale catalogue,
1860, p.309, no.1867. The number of gatherings (34)
shown in the title, indicates that three further
gatherings beside those indicated by Brunet must have been
present, probably between the two alphabetical sequences.

Le MIROUER et exemple moral des enfans ingrätz, Paris,
A. Lotrian and D. Janot, s.d.

(textura)L²[init]E mirouer et exemple|Moral des enfans
ingrätz. Pour lef̃qlz|les peres et meres fe deftruyfent.
pour les aug|menter, q̃ en la fin les defcongnoiffent.
viij.c.|[4 woodcuts]

Colophon: Cy finist le mistere du crapault nouvellement
imprime a Paris par Alain lotrian, et Denis janot
imprimeurs et libraires. Demourans en la rue neufve
Nostre dame a lenseigne de Lescu de France.

Formula: 4^o: A⁸B-H⁴ [\$3(-A1+A4)signed] 36 leaves, un-numbered

Contents: A1^R: title; A1^{Va}: introduction; A2^{Ra}: text begins;
H4^{Rb}: colophon; H4^V: Janot mark=Renouard 476

Typography: 2 cols; 39 lines (A2^R) 153(156) by 108 (measure
=52mm); text in bastard gothic, 78mm for 20 lines, used
throughout except i) textura (19mm high) in line 1 of
title; ii) textura, approx 11mm for 2 lines, in lines
2-4 of title.

Initials: 2 initials from Lotrian's stock

Woodcuts: 12 gothic cuts, all approx. 60 by 45mm

Locations: BN: Rés Yf 1587

OGIER le Dannoyz duc de Dannemarche, Paris, A. Lotrian and
D. Janot, s.d.

[in black and red](textura)S³[init]Enfuyt Ogier Le[Dannoyz
Duc de[dānemarche, Qui]fut lūg des douze pers de france le quel
auec le fe[cours et ayde du Roy Charlemaigne chaffa les]
payens hors de Rōme et remift le pape en fō fie|ge. et long
temps en faerie Puis reuint comme|vo⁹ pourrez lire cy aps en
ce p̃fēt liure. xxxviij|[woodcut]

Colophon: Cy finist le rommant intitule Ogier le dannoyz.

Nouvellement imprime a paris par Alain lotrian et Denis
janot demourans en la rue neufve nostre dame a lenseigne
de lescu de france.

Formula: 4⁰: a⁴(a2+'a3'.1)b-c⁴d⁸e⁴f⁸g-n⁴o⁸p-z⁴&⁴2⁴A-M⁴
[\$3(-a1+dfo4)signed] 162 leaves, un-numbered [o3 signed
niii, K1 signed Fi]

Contents: a1^R: title; a1^V: woodcut; a2^{Ra}: text begins; M4^{Rb}:
colophon; M4^V: Lotrian mark=Renouard 1079

Typography: 2 cols; 39 lines (a2^R) 156(159) by 104 (measure=
50mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in line 1-3
of title; ii) textura, 23mm for 4 lines, in lines 4-8
of title.

Initials: 50 initials from Lotrian's stock

Woodcuts: 31 gothic cuts

Locations: BN: Rés Y²601; Chicago, Newberry Library: Wing.
2P.539.L91; Copenhagen: 77^I16 (lacks d4.5)

OVIDE: De l'art d'aymer, Paris, D. Janot, s.d.

["Ovide de l'art d'aymer, translate de latin en François.
Avec plusieurs petitz oeuvres..."] "Paris, impr. p. Denis
Janot s.d." - Graesse

Colophon: no information

Formula: "in-16. (132ff.)" - Graesse

Contents: This edition may have included the "discours fait a
l'honneur de l'amour chaste pudique au mepris de l'im-
pudique" - see Graesse

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Graesse, Trésor..., Vol. V, p.87, from which all
the details given above are drawn, except for the beginning
of the title, which is transcribed from the edition of
Etienne Groulleau, Janot's successor, dated 1556.

PATHELIN: Maistre Pierre Pathelin reduict en son naturel, Paris,
D. Janot, s.d.

(roman)Maiftre Pi-|(bastard)Erre Pathelin reduict en|son
naturel.|Auec les figures. Reueu & cor=|rige oultre les
precedentes|impreffions.|Jmprime nouuellemēt par De=|nys
Janot imprimeur & librai=|re demourant a Paris.|(roman)On
les vend en la rue neufue Nofre da-|me a lenfeigne Saint
Iehan Baptifte con-|tre Sainte Geneuiefue des Ardens.

Formula: 16^o in 8's: A-K⁸L⁴ [\$4(-A134L4)signed] 84 leaves,
un-numbered

Contents: A1^R: title; A1^V: text begins; H6^V: blank; H7^R: "le
testament Maistre Pierre Pathelin"

Typography: 19 lines (A2^R) 78(81) by approx. 56; text in
roman, 40mm for 10 lines (typeface 8) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in line 1 of H7^R; ii) bastard gothic (?typeface 9)
in lines 2-9 of title; iii) roman (typeface 17) in lines
10-12 of title.

Initials: Set 1: Q

Woodcuts:

A1 ^V :H8	C4 ^V :D29	F1 ^V :Path2	I3 ^R :P11
A5 ^R :DS3	D7 ^V :Cat11	F6 ^V :Ha2	K1 ^R :Path4
A7 ^V :Ha1	E7 ^V :Path1	H7 ^R :Path3	

Locations: Chantilly: Delisle 1417

PETIT, Guillaume: Le viat de salut, Paris, D. Janot for
J. Longis and P. Sergeant, s.d.

Le Viat de falut, | Ouquel est comprins l'expofition du | fimbole,
des dix commandemens | dela Loy, de la Patenofre & | Aue Maria,
Liure treffa | litaire pour vng cha | fcun chreftiẽ. Cõ- | pofe par
reue- | rẽd pere en | dieu | Guillaume Parui, euefque de Senlis, |
& confeffeur du Roy noftre fire. | * On les vend a paris en la
rue neufue | noftre dame a lenfeigne fainct Iehan | Baptifte pres
fanicte Geneuiefue des | ardens

Colophon: Cy fine, ce present livre, Intitule le Viat de salut.
Imprime nouvellement a Paris, par Denis Janot, pour Pierre
sergent & Jehan longis Libraires.

Formula: 16⁰ in 8's: A-H⁸I⁴ [\$4(-A1E4)signed] 68 leaves, un-
numbered

Contents: A1^R: title; A1^V: blank; A2^R: prologue; A3^V: text
begins; I4^R: colophon; I4^V: blank

Typography: 22 lines (B2^R) 89(92) by 50; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except i) roman
(typeface 4) in line 1 of title and in some headings;
ii) roman (typeface 1?) for some contractions in the text.

Initials: Set 1: ACDEILQ; Set 2: FI; C (init 1)

Locations: Ste Gen: D 8⁰3335⁵ Inv 3707 Rés

PETITE instruction et maniere de vivre pour une femme
seculiere, Paris, D. Janot, s.d.

"Cy commēce vne|| petite instruction et maniere|| de viure pour
vne fēme feculiere, cōment elle|| se doit conduire en penfees,
parolles, et oeu|| ures tout au long du iour pour tous les
iours|| de la vie pour plaire a nostre seigneur Jefu|| Crift
et amasser richesses celestes au prouf|| fit et falut de fon
ame.|| On les vent a Paris en la rue Neufue nostre Dame a
lenfeigne de lefcu de France." - Renouard

Colophon: no information

Formula: "In-16, 32ffnc." - Renouard

Contents: no information, except: "marque de Denis Janot,
au v^o du dernier f." - Renouard

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Renouard, MS, no.256, from which all the details
given above are drawn.

PETRARQUE: Les triumphes, Paris, D. Janot for A. & C. L'Angelier, s.d. (after 3 February 1539)

Les Triũphes|Petrarque traduictes de lãgue Tuf-|cane en Rhime-
francoyfe par|le Baron D'opede.|Auec priuile-|ge du Roy.|On
les vend a Paris en la rue neufue noftre|dame a lenfeigne
Saint Iehan baptifte par|Denis Ianot Libraire & imprimeur.
[Variants: lines 5-6: replace with: AVEC PRIVILEGE DV ROY.
(Arsenal A); lines 7-9: On les vend a Paris en la grand falle
du|Palais au premier & fecond piliers es boutic-|ques des
angeliers. (Arsenal A); ...|ques des Angeliers. (Arsenal B;
Chantilly; Versailles; New York, Public Library; Oxford,
Bodleian)]

Formula: 8^o: A-0⁸P⁴ [\$4(-A1KN3034P4)signed] 116 leaves, ff [8]
1-107[108][N4 signed Niii; mis-numbering 43 as 46, 47 as
40, 51 as 44, 53 as 46, 55 as 48]

Contents: A1^R: title; A1^V: privilege: granted to C. L'Angelier
for 3 years, dated 3 February 1538 o.s.; A2^V: dedication:
J. Meynier (translator) to Anne de Montmorency; A7^V:
alternative imprint: Auec priuile-|ge du Roy.|On les vend
a Paris en la grand falle du|Palais au premier & fecond
piliers es boutic-|ques des angeliers. [Variants: as ideal
copy title (Chantilly; Versailles; Oxford, Bodleian);
as ideal copy title, except "Auec...|...Roy" below "On...|
...|...imprimeur." (Arsenal A; Arsenal B; New York, Public
Library)]; A8^R: blank; A8^V: text begins (see note beow on
Arsenal A); P2^R: "les visions de Petrarque" trans. C. Marot;
P4^R: Janot mark=Renouard 481 [Variant: L'Angelier mark=
Renouard 544 (Arsenal A; Arsenal B; Chantilly; Versailles;
New York, Public Library; Oxford, Bodleian)]; P4^V: blank

Typography: 26 lines; 106(114) by 64; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except i)
petit-canon roman (typeface 12) in lines 1, 5-6 of title
and in some headings; ii) roman, 64mm for 20 lines (type-
face 17) in text of privilege; iii) roman (?typeface 18)
in final line of privilege on A2^R.

Initials: Set 1: F

Woodcuts: (cuts on A8^V, F4^V, G7^R, K3^R, N3^R, O3^R in compartment B)

A8 ^V :Pe1	C5 ^R :G4	E3 ^R :H9	G3 ^R :H6	K6 ^R :Pe41
B1 ^R :H35	C6 ^V :O36	E4 ^R :Pe35	G7 ^R :Pe20	K6 ^V :Path3
B4 ^R :F3	C7 ^R :O32	E5 ^V :Pe4	G7 ^V :H4	K7 ^V :G7
B5 ^R :G1	D1 ^R :H31	F4 ^R :Pe13	H1 ^R :Pe16	K8 ^R :H26
B5 ^V :O48	D1 ^V :H40	F4 ^V :DS15	H3 ^R :P4	L1 ^R :H12
B6 ^R :F1	D1 ^V :O7	F5 ^R :O41	H4 ^R :H20	L2 ^R :H19
B6 ^V :O46	D2 ^V :Pe17	F5 ^V :H23	H5 ^R :P14	L2 ^V :Pe30
B6 ^V :C91	D3 ^V :H24	F6 ^R :Cu5	H6 ^R :M18	L3 ^R :DS16
B7 ^R :O42	D4 ^R :C52	F6 ^V :O56	H8 ^R :Pe40	L3 ^V :H22
B7 ^V :H41	D4 ^V :D5	F7 ^V :H32	H8 ^V :Cu12	L4 ^V :G12
C1 ^R :D10	D6 ^V :G3	F8 ^R :D9	I1 ^V :Path4	M2 ^R :D3
C1 ^V :H14	D7 ^V :M23	F8 ^V :O31	I2 ^R :H8	N3 ^R :Pe31
C2 ^R :F2	E1 ^V :Sag13	G2 ^R :C48	K3 ^R :Pe25	O3 ^R :Pe32
C4 ^R :O27	E2 ^R :G22	G2 ^V :C108	K3 ^V :Ha1	

Locations: Arsenal: 8°BL 6458 (see note; Arsenal A); Arsenal: 8°BL 6457 Rés (Arsenal B); Arsenal: 8°BL 6459 (lacks A2-7; Arsenal C); Chantilly: Delisle 1449; Lille (not seen); Versailles: Goujet 181 (lacks D8); London, BM: C97.aa.13; New York, Public Library: Spencer Collection; Oxford, Bodleian: Montague 418 (O4.5 bound between P2.3); Washington, Congress: Rosenwald Collection, no.651 (not seen)

Note: Arsenal A is remarkable in that both formes of its gathering A show variants from the other Angelier copies. E.g. the variants noted on the title and A7^V, and the lack of the heading "Le triumphe|Damour." on A8^V, which is present in all other copies examined.

PLATON: L'Axiochus...du contempnement de la mort, [Paris, D. Janot], s.d. (see note)

(italic, roman caps.)L'AXIOCHVS|de Platon, du con-|tempnement de|la Mort.

Formula: 16⁰ in 8's: A-C⁸ [\$4(-A1)signed] 24 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text begins; C5^R:

"bonne renommée parlant des trois vies desquelles vivent les vertueux".

Typography: 18 lines (A4^R); 77(82) by 50; text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except italic, roman caps., (typeface 19) on title.

Initials: Set 1: EI

Locations: Besançon 223,450.

Note: Typographical style and materials alone link this edition with Janot. The edition is very similar in appearance to Isocrate, La maniere..., Janot, 1544, q.v., with which the only copy located of this work is bound.

PLATON: Du contempnement de la mort, Paris, D. Janot, s.d.

PLATON DV CONTEMPNEMENT DE LA MORT. Le liure nommé
L'axiochus de Platon du contempnement de la mort en forme
de dyalogue, & font les intro-ductz Socrates Clinias &
Axiochus. [mark=Renouard 478] Imprime nouuellemēt a Paris
par Denys Janot Imprimeur & libraire demourant en la rue
neufue noftredame.

Colophon: Cy fine le livre de Platon du contempnement de la
mort Nouvellement traduyt de latin en francoys & imprimé
à Paris par Denys Janot imprimeur demourant à Paris en
la rue neufue nostre dame à l'enseigne Saint Jehan
Baptiste pres sainte Geneviefve des ardans.

Formula: 8^o in 4's: A-C⁴ [\$3(-A1)signed] 12 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; C4^R: colophon; C4^V:
blank

Typography: 24 lines (A2^R) 99(102) by 60; text in roman, 81mm
for 20 lines (typeface 8) used throughout except roman
caps. (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: E

Locations: BN: Rés pR162

Note: The breakages to the mark on the title indicate that this
edition is to be dated mid-1535 or later. The use of type-
face 2 suggests that it was printed before the end of 1537.

RICHARD SANS PEUR: Le rommant de Richard sans paour, Paris, for D. Janot, s.d.

"[Senfuyt Le rōmant|| de Richard fās paour|| duc de Normandie lequel fut filz de Robert le dyable. Et fut|| par fa prudence Roy Dangleterre, lequel fift plufieurs nobles conquestes et Vaillances, Imprime nouuellement a Paris.||" [woodcut] - Harrisse

Colophon: "Cy finist Le rommant de Richart sans paour duc de Normandie, nouuellement Imprime a Paris pour Denis Janot libraire, demourant en la Rue de Marchepalut vis a vis de la Rue neufve nostre dame a Lenseigne de la corne de Cerf." - Harisse

Formula: "4^o...de 20ff.n.c.; signat a-e" - Harrisse

Contents: "Au dernier f., marque d'imprimeur" - Harisse

Typography: "gothique"

Initials: no information

Woodcuts: cut on title - Harisse

Locations: Seville: lost (sold in Pichon sale, 1897)

Note: See Harrisse, Excerpta..., p.164, no.209, from which all the details given above are drawn. Harrisse gives Columbus' MS ex libris: "Este libro costo .9. dineros en mompeller a .14. de julio de .1535. y el ducado vale .564. dineros."

RICHARD SANS PEUR: Le rommant de Richard sans peur, Paris,
A. Lotrian & D. Janot, s.d.

[in black and red](textura)S⁶[init]Enfuit le rō=|mant de Ri=|
chart sans paour duc de|normãdie, leq̃l fut filz de|Robert le
dyable & fut p|fa prudence roy Dangle|terre le quel fift
pluffieurs nobles cōqueftes &|vaillāces Imprime nouvellement
a Paris.|[woodcut]

Colophon: Cy fine le rommant de Richard sans paour duc de
Normandie. Nouvellement imprime a Paris par Alain lotrian
et Denis janot Imprimeurs et libraires, demourans en la
rue neufve nostre dame a lenseigne de lescu de France.

Formula: 4^o: A-C⁴D⁸E⁴ [\$3(-A1+D4)signed] 24 leaves, un-
numbered

Contents: A1^R: title; A1^V: prologue; A2^R: text begins; E4^V:
note to reader, by Gilles Corrozet ("translator");
colophon

Typography: 34 lines (C1^R) 162(167) by 101; text in bastard
gothic, 95mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-2 of title and in some
headings; ii) textura, 23mm for 4 lines in lines 3-8 of
title.

Initials: 20 initials, including Set 3: H

Woodcuts: 1 gothic cut.

Locations: Arsenal: 4^oBL 4303 (Rés)

ROBERT LE DIABLE: La terrible et merveilleuse vie de Robert le dyable, Paris, [?for] D. Janot, s.d.. (see note)

(textura)L²[init]A terrible Et mer=|ueilleufe vie de Ro|
(bastard)bert Le Dyable .iiii.C.|[woodcut]

Colophon: Cy fine la vie de Robert le diable Imprimee
nouvellement a Paris par Denys janot libraire Demourant
en la Rue de Marchepallu, devant la rue neufve nostre
dame A lenseigne de la Corne de cerf.

Formula: 4^o: A⁸B-D⁴ [\$3(-A1+A4)signed] 20 leaves, un-
numbered

Contents: A1^R: title; A1^{Va}: text begins; D4^R: colophon;
D4^V: Janot mark=Renouard 476

Typography: 2 cols, 39 lines (A2^R); 155(158) by 99 (measure
=48mm); text in bastard gothic, 79mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-2
of title, and in some headings; ii) bastard gothic,
approx. 9.5mm for 2 lines, in line 3 of title, and in
colophon.

Initials: 10 initials

Woodcuts: 1 gothic cut

Locations: Arsenal: 4^oBL 4305 Rés

Note: despite the wording of the colophon, it would seem
that this edition was printed for, rather than by Janot.
See Chapter 1.

SALEL, Hugues: Oeuvres, Paris, [?D. Janot] fbr E. Roffet
s.d. (after 23 February 1540 n.s.)

[in a compartment=Renouard 484]LES OEUVRES DE|Hugues Salel,
valet de chambre|ordinaire du Roy, i|primees par|cōmandement
dudict Seigneur.|Avec priuilege pour fix ans.|Imprime à Paris
pour Eftiene Rof|fet, dit le faulcheur, relieur du|Roy, &
libraire en ceste ville de|Paris, demourant fur le Pont .S.|
Michel à Lanfeigne de la Roze|blanche. [Variant: line 9:
Paris de, mourant... (Mazarine)]

Formula: 8^o: a-h⁸ [\$4(-a1)signed] 64 leaves, ff [1-2]3-20[21]
22[23]24-25[26]27-36[37]38[39]40-47[48]49-64 [Variants:
un-numbered: 24 (Versailles); 38 (Arsenal; Chantilly;
Versailles); 53, 55 (Arsenal)]

Contents: a1^R: title; a1^V: privilege; a2^R: epigram: Michael
Nardinus to Salel; "huictain": M. de Saint Gelais to
Salel; a2^V: "sur les poetes francoys mort devant eux" by
C. Marot to Salel; dedication: Salel to François Ier;
a3^R: epigrams; a4^R: text begins; h8^R: "aux lecteurs" by
J. de Conches; h8^V: blank

Typography: 27 lines (b1^R) 125(134) by 79; text in roman,
92mm for 20 lines, used throughout.

Initials: 1 initial

Locations: BN: Rés Ye1666 (BN A); BN: Rothschild (Picot 633;
BN B); Arsenal: 8^oBL 8759 Rés; Mazarine: 21796; Chantilly:
Delisle 1746; Versailles: Goujet 68; London, BM: C38.b.30;
Vienna: BE.6.T.8

Note: The only evidence to connect this edition with Janot
is the use of compartment 484. Cf. the edition of Cicero's
Partitiones oratoriae of 1540.

Le SALVE regina en francoys, Paris, A. Lotrian and D. Janot,
s.d.

(textura) Le falue regina|en fraucoyg faict a la louenge de|
la vierge Marie|[woodcut - 3 woodcut pieces, 4 type ornaments]

Colophon: Cy finist le salve regina en Francoys. Nouvellement
imprime a paris par Alain Loctrian et Denys Janot.
Demourans en la rue neufve nostre Dame a lenseigne de
lescu de france.

Formula: 8^o: A⁸ [A1-3 signed] 8 leaves, un-numbered

Contents: A1^R: title; A1^V: text begins; A8^V: colophon

Typography: 21 lines (A2^R) 102(105) by 73; text in bastard
gothic, 97mm for 20 lines, used throughout except i)
textura (f 9mm high) in line 1 of title, and in some
headings; ii) textura, 28mm for 5 lines, in lines 2-3 of
title and in colophon

Initials: 1 initial

Woodcuts: 1 gothic cut

Locations: Seville: 15.2.17

Note: The Seville copy bears Columbus' note: "Este libro
costo i dinero en leon por agosto de 1535 y el ducado
vale 570 dineros."

SAN PEDRO, Diego de Fernandez de: L'amant mal traicté de samye, Paris, D. Janot for V. Sertenas, s.d. (after 29 November 1539)

[in a compartment=Renouard 485]Lamant mal|TRAICTE DE SA|mye.|
Acuerdo Oluido.|Auec priuilege.¶Imprimé à Paris par Denys
Janot Libraire|& Imprimeru, demourāt en la rue neufue no-
ftre Dame, à L'enfeigne Saint Iehan Baptifte,|pres Sainte
Geneuiefue des Ardens. [Variant:¶On les vend au Pallais en
la gallerie par ou|on va à la Chancellerie, en la boutique
de Vin|cent Sertenas. (Beaux Arts)]

Formula: 8⁰: ã⁸A-H⁸I⁴K² [\$4(-ã1)signed] 78 leaves, un-numbered

Contents: ã1^R: title; ã1^V: privilege: granted to Sertenas for
2 years, dated 29 November 1539; ã2^V: "aux dames de la
court"; ã4^V: prologue; A1^R: text begins; K2^V: dedication:
Nicolas de Herberay (translator) to M. de Saint-Gelais;
"le cheval en liberté dit...": couplet.

Typography: 22 lines (ã3^R) 127(131) by 73; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman, 16mm for 5 lines (typeface 17)
in lines 6-9 of title and in poems on K2^V.

Initials: Set 1: ABCDHILMOPQS; Set 3: I; C (init 1); S (init 2)

Woodcuts:

ã4 ^V :C2	D1 ^R :H38	E4 ^V :P18	F5 ^R :O21	G5 ^V :P8
A1 ^R :DS14	D4 ^R :O1	E6 ^V :P3	F8 ^R :H35	H2 ^R :H26
A6 ^V :H33	D5 ^R :Cu3	E8 ^V :O48	G1 ^V :M3	I2 ^R :D8
B4 ^V :D13	D7 ^V :C5	F2 ^R :P4		

Locations: Beaux Arts: Masson 272; Chantilly: Delisle 1765

Note: Cf. Janot's edition of 1541.

SENEQUE: Motz dorez, Paris, A. Lotrian and D. Janot, s.d.

[in black and red][in a frame of woodcut pieces: 114 by 70 enclosing 94 by 58mm](textura)¶Senecque|des motz Dorez, des|quatre vertus Car|dinalles, de latin|trāslate en fran|coys, reueu et|corrige nou|uellement|oultre les|pcedētes|impref|fions|¶On les vēd a Paris en|la rue neufue nostre Da=me a
lefcu de France.

Colophon: Cy finist Senecque des Motz dorez, des quatre vertus Cardinālles. Compose par messire Claude de Seyssel docteur en tous droitz, conseiller et maistre des requestes ordinaires de l'hostel du Roy. Et archevesque de Thuriz. Nouvellement imprime a Paris. Par Alain lotrian, et Denis janot. Imprimeurs et libraires, demourans en la rue neufue nostre dame a l'enseigne de lescu de France.

Formula: '8^o: a-o⁸ [\$4(-a1)signed] 112 leaves, ff [i-ii]iiii [iiii]v-cxii [i1 signed hi; misnumbering v as iii, cx as cii][Variants: lxi as lxii, lxiii as lxiiii (London, BM); lxxi as lxx (BN)]

Contents: a1^R: title; a1^V: dedication: ?Seyssel to Charles VIII; a4^R: prologue; a5^R: text begins; o6^V: table; o8^R: "diton notable" &c.; o8^V: colophon

Typography: 31 lines (e3^R) 100(108) by 63(75); text in rotunda, 64mm for 20 lines, used throughout, except i) textura (q 9mm high) in line 1 of title; ii) textura, 23mm for 4 lines, in lines 2-15 of title and in some headings

Initials: 63 initials, including Set 3: EFQR; S (init 2); O (init 8)

Woodcuts: 41 gothic cuts

Locations: BN: Rés R 2673; London, BM: C97.a.15

SENEQUE: La premiere tragedie...laquelle est nommee Hercules furens, Paris, D. Janot for J. Longis and P. Sergent, s.d.

"Cy commence la premiere tragedie du Censeur, poete, philosophe, et Orateur moral Seneque, laquelle est nommee Hercules furens"

- Soleinne

Colophon: "Fin des Sentences et motz dorez de toutes les tragédies du grand Censeur, Poete, Orateur, et Philosophe moral Seneque tant en latin comme en francoys. (Par maistre Pierre Grosnet, maistre es ars, et licentier en chascun droict.) Imprimez nouvellement par Denys Janot pour Jegan (sic) Longis et Pierre Sergent, s.d." - Soleinne

Formula: "in-8 de 56ff. sign. A-Giii..." - Soleinne

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See the Bibliothèque dramatique de Monsieur de Soleinne, Vol. I, p.23, no.151, from which all the details given above are drawn; this entry further states: "Cette édition, sans titre, est différente de celle de 1534, avec titre au nom de Longis seul." Assuming this 1534 edition to be Janot's, q.v., with a variant title, the similarity between the two would seem to be very close.

SEYSSSEL, Claude de: La grande monarchie de France, Paris,
D. Janot [for G. Du Pré], s.d.

"La Grande Monarchie de France, composée par Messire Claude
de Seyssel, Evêque de Marseille; la Loy Salique, première
loy des François. Paris, Denis Janot, S.D." - Méon

Colophon: no information

Formula: 8^o - Méon

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Note: See the Méon catalogue, p.459, no.3727, from which all
the details given here are drawn. Renouard, MS, no.235,
implies the involvement of Galiot Du Pré.

SPAGNUOLI, Battista: Les bucoliques, Paris, A. Lotrian and D. Janot, s.d. (after 10 March 1531)

[in black and red](textura)¶Les Bucoliques de¶Frere Baptifte
Man=|tuan. Nouuellement traduictes de|Latin en Rime Francoyse
par|Michel Damboyfe aultremēt|dict Lefclauue fortunay Ef=|
cuyer feigneur de Cheuil|lon. Lesquelles font diuisees en
dix E=|glogues, et nou=|uellement Jm=|primees a|Paris.|
Dabit Deus.¶Cum priuilegio.|(bastard)¶On les vend a Paris en
la rue neufue nostre dame|a lenfeigne de lescu de France. ¶Ou
en la gallerie du|Palays pres la porte de la chancellerie.

Colophon: Cy fine les Bucolicques de frere Baptiste Mantuan
Nouvellement translatee de Latin en Rime francoyse Et sont
Imprimees a Paris par Alain Lotrian et Denis Janot
Demourans en la Rue neufue Dame a Lenseigne de lescu de
France.

Formula: $4^0: \pi^4 A^2 B-R^4 S^4 (S2+'S3'.1)$ [\$3(-A2)signed] 76 leaves,
ff [6]i-lxx

Contents: $\pi^1 R$: title; $\pi^1 V$: privilege: granted to Lotrian and
Janot for 1 year, dated 10 March 1530 o.s.; $\pi^2 V$: dedication:
M. d'Amboise to Georges de Crequy; $\pi^3 V$: table; $A^1 R$:
dedication: M. d'Amboise to Robert de la Marche; $B^1 R$: text
begins; $S^6 V$: colophon

Typography: 40 lines ($B^2 R$) 158(167) by 65(103); text in bastard
gothic, 80mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-2, 15 of title and in some
headings; ii) textura, 57mm for 10 lines, in lines 3-14 of
title and in some headings; iii) rotunda, 78mm for 20
lines, in sidenotes; iv) bastard gothic, 96mm for 20 lines,
in privilege.

Initials: 6 initials

Woodcuts: 3 gothic cuts

Locations: BN: Rés mYc 699

SUSO, Henri: L'orloge de sapience, Paris, A. Lotrian and D. Janot, s.d.

[in black and red][in a frame of type ornaments, including 4, 5, 6, 7, 9, 13, 16](textura)²⁰ Sēfuyt lor|loge de Sapiēce en laquel|le eft contenu deux liures|Le premier fait mentiō|de la mort et paffiō de|nostre feigneur iefu|crift & de plufieurs|belles doctrines|que Sapience|enfeigne a fō|difciple Et le fecond|liure enfeigne com=|ment vng bon chreftiē|fe doit gouverner en ce|mōde pour acquerir le roy|aulme de Paradis. Et pa|reillemēt des peines dēfer

Colophon: Cy finist lorloge de Sapience Nouvellement imprimee a Paris par Denis Janot. Marchant libraire demourant en la rue neufve nostre Dame a lenseigne de lescu de France. [Variant: ...imprimee a Paris par Alain Lotrian... (BN)]

Formula: 8^o: A⁴B-Z &⁸ [\$4(-A134)signed] 188 leaves, ff [4] i-clxxxiii[clxxxiiii][A2 signed Aiii; misnumbering cxiii as cxvii, cxviii as cxvii, cxiii as cxxiil]

Contents: A1^R: title; A1^V: blank; A2^R: table; A3^V: prologue; B1^R: text begins; &8^R: colophon; &8^V: Janot mark=Renouard 476 [Variant: Lotrian mark=Renouard 685 (BN)]

Typography: 32 lines (D4^R) 103(112) by 68; text in rotunda, 64mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, 57mm for 10 lines, in lines 2-17; iii) bastard gothic, approx. 9mm for 2 lines, in lines 2-4 of A2^R.

Initials: 22 initials

Woodcuts: 26 gothic cuts

Locations: BN: Rés D52882; London, BM: 1412.a.24

SYDRACH: Fontaine de toutes sciences, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S³[init]Jdrach le grāt phi|
lofophe Fontaine|de toutes sciences:|Contenant Mil quatre
vingtz et quatre deman|des. Et les folutions dicelles:
Comme il appert|en la Table fequente. Jmprime nouuellement|
a Paris. xxxviij. c|[woodcut]| On les vend a paris en la rue
neufue no|ftre dame a lenfeigne de lescu de France.

Colophon: Cy finist le livre de Sydrach grant philosophe et
prophette Lequel livre est la fontaine de toutes sciences.
Nouvellement imprime a Paris, par Alain lotrian et Denys
janot Imprimeurs et libraires demourans en la rue neufve
nostre dame a lenseigne de lescu de France.

Formula: 4⁰: 2a-2c⁴2d⁴(dd2+'dd3'.1)a⁴b⁸c-o⁴p⁸q-z⁴&A-C⁴D⁸
E-I⁴ [\$3(-aa1+bpD4)signed] 162 leaves, un-numbered

Contents: aa1^R: title; aa1^V: woodcut; aa2^{Ra}: prologue; aa3^{Vb}:
table; a1^R: text begins; I4^R: colophon; I4^V: Janot mark=
Renouard 476 [Variant: Lotrian mark=Renouard 1079 (BN;
Ste Gen; Oxford, Bodleian)]

Typography: 2 cols; 41 lines (i1^R); 163(166) by 109 (measure=
52mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-3
of title and in some headings; ii) textura, 17mm for 3
lines, in lines 4-7, 9-10 of title.

Initials: 67 initials, including S (init 2)

Woodcuts: 3 gothic cuts

Locations: BN: Rés mY²121 (lacks all before a2, m1.4, gather-
ing r, z1, F4); Ste Gen: 4⁰Z455² Inv353 Rés; London, BM;
715.c.3 (lacks all before a1, f2.3, gathering m, gathering
y); Oxford, Bodleian: 4⁰S75 Art Seld

TAILLEVENT: Le livre de Taillevent grand cuisinier du Roy de France, Paris, A. Lotrian and D. Janot, s.d.

(textura)Le liure de taille|uant grant cuifi|nier du Roy de France.|[woodcut]|(bastard)On les vent a Paris en la rue neufue noftre|Dame a lenfeigne de lefcu de France.

Colophon: Cy fine le livre de cuisine nomme Taillevent nouvellement imprime a Paris par Alain lotrian et Denis janot demourans en la rue neufve nostre Dame a lenseigne de lescu de France.

Formula: 8^o: A-D⁸ [\$4(-A1)signed] 32 leaves, un-numbered [C3 signed Ciiii]

Contents: A1^R: title; A1^V: text begins; D8^R: colophon; D8^V: Janot mark=Renouard 477

Typography: 27 lines (A2^R) 107(111) by 69; text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-2 of title and in some headings; ii) textura (F 5mm high) in line 3 of title.

Woodcuts: 1 gothic cut

Locations: Arsenal: 8^o S 9790 Rés

Le TRAICTE des urines, Paris, A. Lotrian and D. Janot, s.d.
Edition A.

[in black and red][in a frame of 4 woodcut pieces, 116 by 77
enclosing 96 by 58](textura)L²[init]E traicte|(bastard)des
vrines, lequel trai=|cte de leurs couleurs, et ce quelles|
peuent fignifier, par lefquelles vri|nes on peult congnoyftre
facille=|ment toutes les maladies qui peu|ent estre au corps
de l'homme & de|la femme, et dou ilz procedent Ap|prouue par
plufieurs medecins cõ|me, Auicenne, Rafis, Jfaac, ypo=|
cras, et Gilles. Et plufieurs aul=|tres affez experts en lard
de mede=|cine."|[On les vend a paris en la|rue neufue noftre
dame a lē=|feigne de lefcu de France.

Colophon: Cy finist le traicte des Urines Nouuellement imprime
a Paris par Alain Lotrian et Denis Janot. Imprimeurs et
Libraires Demourans en la rue neufve nostre Dame a
lenseigne de lescu de France.

Formula: 8^o: A-G⁸H⁴ [\$3(-A1H3)signed] 60 leaves, ff [il
ii-lviii[lii-lx]

Contents: A1^R: title; A1^V: text begins; H2^V: colophon; H3^R:
table; H4^V: "fin".

Typography: 22 lines (A2^R) 107(116) by 71; text in bastard
gothic, 97mm for 20 lines, used throughout except i)
textura (f 9mm high) in line 1 of title and in some
headings; ii) textura, approx. 6mm for 1 line, on final
two lines of H4^V.

Initials: 16 initials, including Set 3::N:

Locations: Arsenal: 8^o S10502; Bethesda: WZ.240.T766.1501
(gathering A from another edition, s.d., for J. Saint Denis
or P. Sergeant)

Le TRAICTE des urines, Paris, A. Lotrian and D. Janot, s.d.
Edition B

[in black and red][in a frame of 4 woodcut pieces, 113 by approx. 80 enclosing 92 by 59](textura)L³[init]E traicte[
(bastard)des vrines, lequel trai|cte de leurs couleurs, &|
ce quelles peullent signifier par lef|quelles vrines on peut
congnioistre|facillement toutes les maladies q|peullent estre
au corps de l'homme|et de la femme, et dou ilz procedēt|
approuue par plufieurs medecins|comme, Auicenne, Rafis,
yfaac, y=pocras, et Gilles. Et plufieurs au|tres affez
expers en lart de Me=|decine. ¶On les vend a Paris en la rue|
neufue nostre dame a lenfeigne de|lefcu de France.

Colophon: Cy finist le traicte des Urines Nouuellement imprime
a Paris par Alain Lotrian et Denis Janot Imprimeurs et
Libraires Demourās en la rue neufue nostre Dame a lenseigne
de lescu de France.

Formula: 8^o: A-G⁸H⁴ [\$3(-A1H23)signed] 60 leaves, ff [il
ii-lviii][lix-lx][misnumbering xxvii as xxvi]

Contents: A1^R: title; A1^V: text begins; H2^V: colophon; H3^R:
table; H4^V: "fin"

Typography: 22 lines (A2^R) 106(116) by 72; text in bastard
gothic, 97mm for 20 lines, used throughout except i)
textura (f 9mm high) in line 1 of title and in some
headings; ii) textura, approx. 5.5mm for 1 line, in 2
final lines of H4^V.

Initials: 15 initials, including Set 3: N

Locations: Ecole supérieure de pharmacie: 22626

Les TROIS cens cinquante rondeaulx, Paris, A. Lotrian and D. Janot, s.d. Edition A.

[in black and red](textura)¶Les trois cens|cinquante
Rondeaulx Singu|liers et a tous propos Nouuel|=|lement
imprimez Paris. [woodcut - 3 woodcut pieces, 2 type ornaments]
 (bastard)¶On les vent a Paris en la rue neufue Nofstre|dame
a lenfeigne de lefcu de France

Colophon: Imprime nouvellement a Paris par Alain Loctrian et
 Denys Janot Imprimeurs et libraires demourans en la rue
 neufve Nostre dame a lenseigne de lescu de France.

Formula: 8^o: A-0⁸ [\$4(-A1K4)signed] 112 leaves, ff[6]i-cvi
 [i foliated on verso; misnumbering lxiii as lxiiii,
 ciii as cii]

Contents: A1^R: title; A1^V: index of first lines; A7^V: text
begins; O8^V: colophon

Typography: 25 lines (B1^R) 100(109) by 64; text in bastard
 gothic, 80mm for 20 lines, used throughout except i)
 textura (L 10mm high) in line 1 of title; ii) textura,
 12mm for 2 lines, in lines 2-4 of title.

Initials: 3 initials

Woodcuts: 1 gothic cut

Locations: Arsenal: 8^oBL 11645 Rés (F2.7 bound round F1.8)

Note: on the authorship of these poems, see Lachèvre,
Recueils..., pp.16-18

Les TROIS cens cinquante rondeaulx, Paris, A. Lotrian and D. Janot, s.d. Edition B

(textura)¶Les trois cēs|cinquante Rondeaulx Sīgu|liers & a
to⁹ propos Nouvel=|lement imprimez a Paris.|[woodcut -
sidepieces]|(bastard)¶On les vēd a Paris en la rue neuf|
ue nre dame a lefeigne de lescu de France. [N.B.: both black
and red are used on this title, but no information is
available on which colour is used where]

Colophon: Imprime nouvellement a Paris par Alain Lotrian et
Denis Janot Imprimeurs et libraires demourant en la rue
neufve nostre dame a lenseigne de lescu de France.

Formula: "Pet. in-8 goth. de (6)ff., 106 ff" - Tchemerzine

Contents: no information

Typography: no information

Initials: no information

Woodcuts: "Titre rouge et noir, orné d'une vignette" -
Tchemerzine

Locations: no information

Note: See Tchemerzine, Vol.6, p.141, from which all the
details given here have been drawn.

VALLA, Lorenzo della Valle, dit il: Les menus propos, Paris, A. Lotrian and D. Janot, s.d.

["Les menus propos fabuleux de Laurent Valle, enuoyez a son singulier amy Arnoult de Fouelle..."] "impr. à Paris, par Alain Lotrian et Denis Janot, sans date." - Brunet

Colophon: no information

Formula: "in-16" - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: "fig" - Brunet

Locations: no information

Note: See Brunet, V, 1057 from which all the details given above are drawn. Brunet suggests that there may be a confusion with the 1542 edition in which Lotrian participated. The title given here is transcribed from Brunet's reference to this 1542 edition.

VARNET, Thomas: La petite Dyablerie, Paris, A. Lotrian and
D. Janot, s.d.

See BEDA, Noël no.242

VAUZELLES, Jean de: Les simulachres et faces-hystoriees de la mort, Paris, D. Janot, s.d.

Les fimula-|chres & faces hyftoriées|de la Mort.|[woodcut]|

On les vend a Paris en la rue neufue Noftrada|me en la
bouticque de Denys Ianot Libraire.

Formula: 16^o in 8's: A-M⁸ [\$4(-A1)signed] 96 leaves, un-
numbered [B3 signed Aiii; K signed K]

Contents: A1^R: title; A1^V: blank; A2^R: dedication: Vauzelles
to J. de Touszele; A8^V: blank; B1^R: introduction; B8:
blank; C1^R: text begins; E5^V: "figures de la mort morale-
ment descriptes..."; G8^R: "les diverses mors des bons et
des mauvais..."; I3^V: "description des sepulchres des
justes"; I5^R: "memorables authoritez & sentences des Philo-
sophes & orateurs payens pour confermer les vivans à non
craindre la Mort"; K7^V: "de la necessité de la mort...";
L5^R: "peu de gens osent dire aux malades la verité...";
M5^R: "instruction chrestienne pour soy disposer a bien
vivre..."; M8^V: Janot mark=Renouard 481.

Typography: 20 lines (A3^R) 81(84) by 65; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman (typeface 18) in lines 2-3 of title and
in some headings; iii) roman, 62mm for 20 lines (typeface
15) in latin quotations on C1^R-E5^R; iv) roman (?typeface
16) in lines 5-6 of title. Type ornaments 17-22.

Initials: Set 1: CEILNOPQ; S (init 2)

Woodcuts:

A1 ^R :Pe20	C3 ^R :S3	C5 ^V :M24	C8 ^R :S12	D2 ^V :S16
C1 ^R :O18	C3 ^V :S4	C6 ^R :S8	C8 ^V :S13	D3 ^R :S17
C1 ^V :D28	C4 ^R :S5	C6 ^V :S9	D1 ^R :S14	D3 ^V :S18
C2 ^R :S1	C4 ^V :S6	C7 ^R :S10	D1 ^V :S15	D4 ^R :S19
C2 ^V :S2	C5 ^R :S7	C7 ^V :S11	D2 ^R :Pe40	D4 ^V :S20

Woodcuts: cont.

D5 ^R :S21	D6 ^V :S24	D8 ^R :S27	E2 ^V :S30	E4 ^R :S33
D5 ^V :S22	D7 ^R :S25	D8 ^V :S28	E3 ^R :S31	E4 ^V :S34
D6 ^R :S23	D7 ^V :S26	E2 ^R :S29	E3 ^V :S32	E5 ^R :S35

Locations: Beaux Arts: Masson 278

VESPUCCI, Americo: Le nouveau monde et navigations, Paris,
[A. Lotrian for] D. Janot, s.d.

[in black and red](textura)s³[init]Enfuyt le nouue|au Monde
& Na|uigations, Faictes par Emeric|de vespuce Florentin, Des
pays & ifles, nou|uellement trouuez, au parauant a no⁹ incon|
gneuz. Tant en lethiope q̃ arrabie, Calichut|Et aultres
plufieurs regiõs eſtrāges. Trāf|late de ytaliẽ en langue
francoyfe, par Ma=|thurin du redouer licencie es loix. xxj.|
[woodcut]|(bastard)[On les vend a Paris en la rue neufue noſtre
Dame a lenfei=|gne ſainct Jehan baptifte par Denis ianot.

Colophon: Cy finist le livre intitule le nouveau Monde &
navigations de Almeric de vespuce: des navigations faictes
par le roy de Portugal es pays des mores et autres regions
& divers pays. Imprime nouvellement a Paris.

Formula: $\pi a^4 a-d^4 e^8 f-x^4$ [$\$3(-\pi a1+e4)$ signed] 92 leaves, ff [4]
i-lxxxviii

Contents: $\pi a1^R$: title; $\pi a1^V$: table; $a1^R$: text begins; $x4^V$:
colophon.

Typography: 39 lines ($b1^R$) 152(161) by 98; text in bastard
gothic, 78mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-2 of title; ii) textura,
22mm for 4 lines in lines 3-9 of title.

Initials: 35 initials, several from Lotrian's stock

Woodcuts: 1 woodcut

Locations: New York, Public Library: *KB.153-(lacks $\pi a1$);
San Marino: 13984.

VILLON, François: Les oeuvres, Paris, D. Janot, N. Gilles, J. Longis, J. Macé, s.d.

"LES OEUVRES de francoys villon|| de paris, reveues et|| remises en leur entier par|| Clement Marot va|| let de chambre du Roy.|| Distique du dict Marot.|| Peu de Villons en bon scavoir|| Trop de Villons pour decevoir.|| On les vent a Paris au Palais a la Galle|| rie en la boutique de Jehan Longis." - Tchemerzine

Colophon: no information

Formula: "Pet. in-8 de 56 ff...signés Aaa-Ggg"- Tchemerzine

Contents: no information, except: last leaf blank -
Tchemerzine

Typography: no information

Initials: no information

Woodcuts: no information

Locations: BN: Rés Ye 1474 - Tchemerzine (not seen)

Note: See Tchemerzine, Bibliographie, vol.10, p.479, from which all the details given above are drawn. Tchemerzine apparently knew of copies bearing imprints of Janot, Gilles, and Macé as well as Longis. I have not been able to check his reference to the Schwob catalogue.

Le VIOLIER des hystoires rommaines, Paris, P. Le Noir for D. Janot, s.d.

[in black and red - not differentiated on facsimile](textura)
 L³[init]E violier des hy|ftoires rommai(nes: moralifez|fur
 les nobles geftes, faictz vertueulz & an=|ciennes Croniques
 de toutes nations de|gēs fort recreatif et moral.
 Nouuellement|tranflatee de latin en Francoys. XXXij.|[mark=
 Renouard 476]|(bastard)¶On les vend a Paris en la rue de
 Marchepalu par Denys|ianot, a la corne de cerf, deuāt la rue
 neufue nostre dame.

Colophon: Cy finist le Violier des hystoires Rommaines
 moralisee...Imprime a Paris par Philippe le Noir Libraire, et
 lung bes [sic] deux relieurs de livres jurez de luniversite
 de Paris demourant m [sic] la grant rue saint Jaques a
 lenseigne de la roze blanche couronnee.

Formula: 4^o: $\pi^4 a^4 a^4 e^4 f^8 g^8 l^4 m^8 n^4 r^4 s^8 t^4 z^4 \&^4 2a^4 2f^4 2g^8$ [no details
 of signature available] 144 leaves, ff [4] i-Cx1
 [preliminary gathering a mis-imposed] - modified from
 Fairfax-Murray

Contents: no information

Typography: "38 lines, gothic" - Fairfax-Murray

Initials: 1 initial noted on facsimile of title

Woodcuts: "38 woodcuts" - Fairfax-Murray

Locations: no information

Note: See Fairfax-Murray catalogue, no. 194, from which all
 the details given above are drawn. This edition would
 appear to have close similarities with that printed by
 Le Noir for Janot in 1529 q.v.

VIRGILE: Les quatre premiers livres des Eneydes, Paris,
D. Janot, s.d. (after 8 March 1542)

LES QVATRE PRE-|miers liures des Eneydes du|trefelegāt
poete Virgile, Tra-|duictz de Latin en profe Frã-|coyfe,
par ma dame Helifenne,|A LA TRADVCTION DESQVELZ Y A PLVRA-|
LITE DE PROPOS, QVI PAR MANIERE DE PHRASE Y|font adioustez:
ce que beaucoup fert à l'elucidation &|decoration desdictz
Liures, digerez à trefillu-|ftre & trefauguste Prince
François pre-|mier de ce nom inuictifime Roy|de France.|De
Crenne.|[mark=Renouard 480; mottoes set vertically, italic,
roman caps., left: Patere aut abstine. ; right: Nul ne f'y
frotte.]|Auec Priuilege. |On les vend à Paris, en la Rue
neufue nostre Dame à l'enfei-|gne fainct Iehan Baptifte,
pres faincte|GENEVIEFVE des Ardens, par|Denys Ianot.

Colophon: Fin de la traduction du quatriesme livre des
Eneydes de Virgille, nouvellement imprime a Paris, par
Denis Janot Imprimeur & Libraire, Demourant en la rue neufue
nostre Dame à l'enseigne saint Jehan Baptiste, pres
sainte Geneviefye des Ardens. De Crenne.

Formula: Fol: \tilde{a}^4A-R^6 [\$4(-\tilde{a}14)\$signed] 106 leaves, ff [4]
i-cii [misnumbering lix as lviii]

Contents: \tilde{a}^1R : title; \tilde{a}^1V : privilege: granted to Janot for
3 years, dated 8 March 1541 o.s.; \tilde{a}^2R : dedication:
Helisenne de Crenne to François Ier; \tilde{a}^4 : blank; A^1R : "la
vie du poete Virgile"; A^2R : text begins; R^6V : colophon;
Janot mark=Renouard 480

Typography: 40 lines (B^4R); 229(243) by 134(163); text in
roman, 115mm for 20 lines (typeface 18) used throughout,
except i) petit-canon roman (typeface 12) in lines 1-3, 13, 15
of title; ii) roman, 42mm for 10 lines (typeface 23) in
sidenotes; iii) italic, roman caps. (typeface 19) in mottoes
of marks on title and on R^6V .

Initials: Set 1: CDGINSV; C (init 1); A (init 5); C (init 13);
E (init 14); T (init 17); P (init 18)

Woodcuts: 30 cuts mainly of Vergilian scenes

Frames:

ã2 ^R : sp1 hp9 tp16	H4 ^V : sp3 hp13 tp10
A2 ^R : sp2 hp12 tp11	I3 ^R : sp2 hp14 tp11
A3 ^V : sp2 hp12 tp11	I6 ^R : sp2 hp14 tp11
A5 ^R : sp1 hp14 tp17	K2 ^R : sp3 hp16 tp13
A8 ^V : sp2 hp10 tp16	K3 ^R : sp3 hp13 tp10
B3 ^R : sp1 hp14 tp17	K5 ^V : sp2 hp14 tp11
B4 ^V : sp2 hp12 tp11	L2 ^R : sp3 hp16 tp13
B6 ^R : sp2 hp14 tp17	L3 ^R : sp2 hp14 tp11
C3 ^V : sp4 hp12 tp11	L6 ^R : sp2 hp14 tp11
C4 ^V : sp2 hp14 tp17	M1 ^V : sp3 hp11 tp10
C6 ^V : sp3 hp14 tp17	M4 ^V : sp2 hp14 tp11
D3 ^R : sp4 hp10 tp16	M6 ^R : sp2 hp14 tp11
D6 ^V : sp4 hp12 tp11	N1 ^V : sp2 hp13 tp11
E3 ^V : sp2 hp14 tp17	N4 ^R : sp3 hp16 tp13
F1 ^V : sp2	O2 ^R : sp3 hp13 tp11
F4 ^V : sp2 hp14 tp17	O4 ^V : sp3 hp14 tp10
G1 ^V : sp4 hp12 tp17	P1 ^R : sp2 hp16 tp13
G2 ^V : sp4 hp14 tp11	P3 ^V : sp2 hp16 tp11
G5 ^V : sp2 hp10 tp16	Q1 ^V : sp1 hp16 tp13
H1 ^V : sp3 hp13 tp10	Q2 ^V : sp1 hp14 tp10
H3 ^R : sp2 hp14 tp11	R3 ^V : sp1 hp11 tp11

Locations: Arsenal: Fol BL 613 Rés; Geneva: Hd 91 (lacks ã2-4)

INDEX TO BIBLIOGRAPHY

i) General index

The first part of the index includes the names of authors whose works were printed by or for Janot, as well as those of the writers of pieces liminaires and of dedicatees. Anonymous works are interfiled according to the first word of their titles (excluding articles), except that fictional works are usually entered under the name of their chief characters. Generally speaking the original spellings are retained, although names of authors have where possible been normalized according to the principles used for the bibliography. Consistency with regard to the use of Latin or French has therefore not been possible - cross-references are provided when possible to reduce confusion. Devices and pen-names are also included, with cross-references to the person concerned whenever possible.

ii) Index of printers and booksellers

The second part of the index includes the names of printers and booksellers also involved in editions printed by or for Janot. The name-forms used are derived from Renouard's Répertoire. (Gilles Corrozet's name appears in both parts of the index - it seemed best to divide the references to his joint activity as a writer and as a bookseller.)

In both parts of the index references are to the number of the entry or entries concerned in the bibliography.

1) General index

A UN SEUL DIEU HONNEUR ET CLOIRE: device of MEIGRET, Louis, G.V.

A UN T'HUMILIE (device): 188, 189, 201, 202

ABLEIGES, Jacques d': 59, 285

L'ABUZE en court: 226

ACUERDO OLIVO: device of HERBERAY, Nicholas de, Seigneur des Essars, q.v.

ACYER, , Seigneur d': 222

AGRIPPA, Henricus Cornelius: 227, 228

ALAIN de Lille: 229

ALBERTI, Leone Battista: 230

ALBRET, Henri d': see HENRI II, roi de Navarre.

ALBRET, Jeanne d', duchesse de Clèves: see JEANNE D'ALBRET, duchesse de Clèves.

ALENÇON, Marguerite, duchesse d': see MARGUERITE DE NAVARRE, Marguerite d'Angoulême, duchesse d'Alençon et de Berry, reine de Navarre, dite.

ALEXIS, Guillaume: 231

ALPHONCE: 274

AMADIS: 109, 110, 127, 128, 129, 162, 163, 188, 189, 200, 201, 202

AMBOISE, Catherine d': 182, 233

AMBOISE, Michel d': 19, 38, 43, 97, 130, 232, 233, 334

AMIS ET AMILES: see MILLES ET AMYS.

ANEAU, Barthélemy: 143

ANGHYEN, François, comte de: see ENGHYEN, François de Bourbon, comte de.

ANGO, Jean, vicomte de Dieppe: 107

ANGOULÊME, Charles, duc d', puis duc d'Orléans: see CHARLES, duc d'Angoulême, puis duc d'Orléans.

ANGOULÊME, Marguerite d': see MARGUERITE DE NAVARRE, Marguerite d'Angoulême, duchesse d'Alençon et de Berry, reine de Navarre, dite.

ANGUYEN, François, comte de: see ENGHEN, François de Bourbon,
comte de

ANJOU, René d': see RENE D'ANJOU

ANNE DE BRETAGNE, reine de France: 305

ANTOINE, duc de Calabre: 125

APOLONIUS: la plaisante et agréable Histoire d'Apolonius,
Prince de Thir...: 4

ARCANDAM: 131

ARDILLON, Antoine: 61

ARETINO, Pietro Bacci: 132

ARISTOTE: 133, 234, 235, 236(pseud.)

L'ARMEURE de patience en adversité: 134

ARNALDUS DE VILLANOVA: see ARNAUD DE VILLENEUVE

ARNAUD DE VILLENEUVE: 237, 238

ARRAS, Jean d': see JEAN D'ARRAS

L'ART et science de bien vivre et de bien mourir: 239

ARTUS: Le preux chevalier Artus de Bretagne: 240

AUCTORES OCTO: 33

AUGUSTIN, Saint: 203

AVIANUS, Flavius: 274

AYMON: Le livre des quatre filz Aymon: 241, see also BOUNAY, Guy

B , J : 206

BANNI DE LIESSE: see HABERT, François

BARBEZIEUX, , Seigneur de: 222

BARLETIUS, Marinus: 204

BARLEZIO, Marino: see BARLETIUS, Marinus

BARTHELEMY DE GLANVILLE: 111

BARTHOLOMAEUS ANGLICUS: see BARTHELEMY DE GLANVILLE

BAYARD, Capitaine , de: 255

BAYARD, Pierre du Terrail, Seigneur de: 255

BEAUFILZ, Jehan: 170

BEDA, Noël: 242

BEHEU, Mathurin: 162, 163, 201, 202

BERALDUS, Nicolaus: see BERAUD, Nicolas

BERAULD, Nicolas, dit Nicolaus Beraldus: 66, 80, 216

BERNARD DE GORDON: see GORDON, Bernard de

BERNARD, Claude de: 28

BERNARD, Jean de: 28

BEROALDO, Filippo, l'ancien: 66, 80, 190, 216

BERRUYER, Pierre: 167

BERRY, Marguerite, duchesse de: see MARGUERITE DE NAVARRE,
Marguerite d'Angoulême, duchesse d'Alençon et de Berry, reine
de Navarre, dite

BERTHAULT DE LA GRISE, René: 64

BIBLE, Psaumes: Liber psalmerum: 233

BOCCACCIO, Giovanni: 60, 135, 136, 164

BONDELMONT, Zanobe: see BUONDELMONTI, Zanobi

BOEMUS, Johann: 165

BOUCHET, Jean: 5, 20, 34, 44, 45, 46, 61, 87, 88, 244, 245

BOUGAIN, Michel: 246

BOUGERIUS, Petrus: 104

BOUNAY, Jean: 247, 248, 249

BOURBON, Charles de, duc de Vendôme: 266

BOURBON, François de: see ENGHIEN, François de Bourbon, comte de

BOURBON, Louis, duc de: see LOUIS, duc de Bourbon

BOURBON, Louis de, Cardinal, archevêque de Sens: 54, 78, 266, 306

BOURBON, Marie de: 266

BOURBON, Nicolas: 216

BOURGEOIS, Jacques: 221

BOURGOGNE, Philippe de: see PHILIPPE DE BOURGOGNE

BOUTILLIER, Jean: 70

BRACCIOLINI, Giovanni Francesco Poggio: see POGGIO BRACCIOLINI,
Giovanni Francesco

BRANT, Sebastian: 5, 250, 251, 252

BRELLEUS, Vidus: 104

BREMANDUS, Dionysius: 225

BRETAGNE, Anne de, reine de France: see ANNE DE BRETAGNE, reine
de France

BRIE, Félix de, abbé de Saint-Evrault: 86

BRIE, Jean de: see JEAN DE BRIE

BRIEF recueil de toutes les sortes de jeux: 166

BRIET, Marguerite: see CRENNE, Hélisenne de

BRION, Philippe Chabot, sieur de, amiral de France: see EHABOT,
Philippe, sieur de Brion, amiral de France

BRISSET, Pierre: 66, 80

BRUNFELS, Otto, dit Ottho Brunsfelsius: 112

BRUNSFELSIUS, Ottho: see BRUNFELS, Otto, dit Ottho Brunsfelsius

BUCHANAN, George: 221

BUONDELMONTI, Zanobi: 214

BURIER, Antoine: 213

CABOSSE, Jean: 137, 138

CALABRE, Antoine, duc de: see ANTOINE, duc de Calabre

CALVY DE LA FONTAINE: 190, 212

CAMBINI, Andrea: 204

CANAPE, Jean: 149, 150, 297

CAPELLA, Galeazzo Flavio: 62

CASSENDER, Georgius: 119

CASTANEA, Aymé: see CHASTEIGNER, Aymé de

- CASTELLANUS, Petrus: see DU CHÂTEL, Pierre
- CATON, Marcus Porcius: 21, 89, 191, 253, 254
- CAVICEO, Giacomo: 35
- CEBES : 192, 193
- CHABOT, Philippe, sieur de Brion, amiral de France: 32
- CHAMPIER, Antoine: 255
- CHAMPIER, Claude: 72, 97
- CHAMPIER, Symphorien: 29, 36, 90, 97, 205, 255
- CHANGY, Blaise de: 225
- CHANGY, Jacques de: 225
- CHANGY, Maëguerite de: 225
- CHANGY, Pierre de: 225
- CHAPPUYS, Claude: 256, 257
- CHARLES VIII, roi de France: 159, 331
- CHARLES, duc d'Angoulême, puis duc d'Orléans: 21, 27, 130, 206
- CHARLES, duc de Vendôme: 31, 51, 76
- CHARLES LE TEMERAIRE, duc de Bourgogne: 298
- CHARLES QUINT: 165, 216, 256, 257, 328
- CHARTIER, Matthieu: 170
- CHASTEIGNER, Aymé de: 21
- La CHASTELAINE du Vergier: 258
- CHEMENS, de: 222
- CHEVALIER DORE: La plaisante et amoureuse hystoire du chevalier doré: 139
- CHEVALIER, François: 73, 118
- CHRESTIEN, Guillaume: 167, 282
- CHRISTINE DE PISAN: 47
- CICERON, Marcus Tullius Cicero: 63, 71, 91, 92, 93, 94, 113, 140

- CLERIENDE: Histoire romaine de la belle Cleriende: 259
- CLEVES, Guillaume, duc de, duc de Juliers: see GUILLAUME, duc de Clèves et de Juliers
- CLICHTOVE, Josse: 37, 95
- CLICTHOVE, Jodocus: see CLICHTOVE, Josse
- COLLIN, Jean: 91, 140
- COLOMBAN, Antoine: 48
- COLUMBAIN, Antoine: see COLOMBAN, Antoine
- COLUMELLE, Lucius Junius Moderatus Columella: 260
- CONCHES, Jean de: 188, 189, 325
- CONCORDATA inter ... Leonem decimum & ... Franciscum huius nominis primum...: 22
- COQUILLART, Guillaume: 23
- CORBICHON, Jean: 111
- CORNE, Gorgole de: see GORGOLE DE CORNE
- CORROZET, Gilles: 9, 19, 24, 38, 43, 49, 72, 96, 97, 114, 115, 130, 141, 145, 164, 169, 192, 193, 194, 195, 208, 232, 261, 262, 266, 325, 326
- COURSANT, Philibert du Saix, seigneur de: see DU SAIX, Philibert, seigneur du Coursant
- CRENNE, Hélisenne de: 116, 142, 263, 264, 265, 347
- CREQUEY, Georges de, seigneur de Ricey: 334
- CRESCENS, Pierre des: see CRESCENZI, Pietro de'
- CRESCENZI, Pietro de': 117
- CRETIN, Guillaume: 305
- Le CUEUR de philosophie: 6
- D'UN VRAY ZELE: device of VAUZELLES, Jean de, q.v.
- DAMPIERRE, Madeleine de Grand Pré, comtesse de: see GRAND PRE, Madeleine de, comtesse de Dampierre
- DAMP MARTIN, , comtesse de: 246
- DANSE macabre: see La GRANDE danse macabre des hommes et des femmes

- DASSY, François: 35
- DAUDIN, Jacques: 31
- DE' LUZZI, Mondino, see MONDINO DE' LUZZI
- DE PEU ASSEZ: device of ? LEMAIRE DE BELGES, Jean, q.v.
- Le DEBAT des deux soeurs disputant d'amours: 267
- DELESTUS, Jacobus: 131
- DENIS LE CHARTREUX, Denis Leewis, dit: 268
- DEO SIT LAUS HONOR ET GLORIA: device of CROSNET, Pierre, q.v.
- DES ALLEMANS, Laurent: 255
- DES ESSARS, Nicolas de Herberay, seigneur: see HERBERAY, Nicolas
de, seigneur des Essars
- DES GONTIER, Palamy: 33
- DESMARINS DE MASAN, Bertrand: 98
- DES MASURES, Louis: 188, 189
- DESRAY, Pierre: 51
- DIEPPE, Jean Ango, vicomte de: see ANGO, Jean, Vicomte de Dieppe
- DIEU ET NON PLUS: device of AMBOISE, Michel d', q.v.
- DIEU POUR ESPOIR: device of ? CUZZI, Claude, de, q.v.
- Le DISCIPLE de Pantagruel: 269
- La DOCTRINE des Chrestiens: 196
- DOLET, Etienne: 261
- DOOLIN: La fleur des batailles Doolin de Mayence: 270
- DOON DE MAYENCE; see DOOLIN
- DORE, Pierre: 138
- DRUSSAC, Gratien Dupont, seigneur de: see DU PONT, Gratien,
seigneur de Drussac
- DU CEDRE, Pierre: 299, 300, 301, 302
- DU CHÂTEL, Pierre: 216
- DU CLERC, Jacques: 206

- DU CORT, , Haycon, seigneur: see HETOUM, prince
de Gorgios
- DU MONTVERD, Raoul: 271
- DU MOULIN, François, dit Franciscus Molinus: 75
- DU PONT, Gratien, seigneur de Drussac: 73, 118
- DU PONT-ALLAIS, Jean de l'Espine: see L'ESPINE DU PONT-ALLAIS,
Jean de
- DU PRAT, Antoine: 27
- DU PRAT, Guillaume: 27
- DU PRAT, Thomas: 27
- DU REDOUER, Mathurin: 344
- DU SAIX, Antoine, dit Anthonius Saxanus: 74, 99, 272, 273
- DU SAIX, Philibert, seigneur du Coursant: 74
- DU TERRAIL, Pierre, seigneur de Bayard: see BAYARD, Pierre du
Terrail, seigneur de
- DU VAL, Robert: 161
- EDOUARD I^{er}, roi d'Angleterre: 17
- ELEANORE de Habsbourg, reine de France: 34, 88
- ENGHIEN, François de Bourbon, comte de: 177, 207, 215, 216
- EPICTETE: 96
- ERASME: 75, 143, 144, 273
- L'ESCLAVE FORTUNE: see AMBOISE, Michel d'
- ESCOREOLUS, Joannes: 167
- ESOPÉ de Phrygie: 33, 169, 208, 274
- ESPOIR FAIT ENDURER: device of LOUVENBORCH, Sibert, q.v.
- ESTIENNE, Charles I^{er}: 187
- ESTOURMEL, Madame d': 138
- ESTOURMEL, Jean d' (père): 137, 138
- ESTOURMEL, Jean d' (fils): 138
- EXCUSE QUI VOUDRA ETRE EXCUSE (device): 91, 92

FABRI, Pierre: see LE FEVRE, Abbé Pierre, dit Fabr  , cur   de Meray

FALCON, Jean: 29

FERNANDEZ DE SAN PEDRO, Diego de: see SAN PEDRO, Diego de
Fernandez de

FERRAND, Jean: 54, 78

FICIN, Marsiglio Ficino, dit Marsile: 145, 170

Les FLEURS de poesie francoyse: 230

Les FLEURS des histoires de la terre dorient: 276, 277

FLORE, Jeanne: 146

FLORENATUS, Nicolaus: 152

FLORES, Juan de: 50

La FOREST et descriptions des grans et sages philosophes du
temps passe: 1

FRAN  OIS Ier, roi de France: 9, 22, 69, 83, 100, 121, 123, 147,
188, 189, 197, 198, 201, 202, 209, 210, 216, 256, 257, 273,
278, 279, 280, 297, 328

FRAN  OIS II, duc de Milan: 62

FRAN  OIS DE VALOIS, dauphin de France: 21, 28, 49, 87, 97, 145

FUCHS, Gilbert: 173

FUCHS, Leonhart: 171

FUCHS, Remacius: 148, 172, 173, 211

FY DE SOULAS: device of HABERT, Fran  ois, q.v.

GAGUIN, Robert: 51

GAING ME NUIT (device): 17

GALFREDUS, Joannes: 90

GALEN: see GALIEN, Claude

GALIEN rethore noble et puissant chevalier: 281

GALIEN, Claude: 149, 150, 282

GANAY, Jean de: 283

GARGANTUA: Les cronicques du roi Gargantua: 284

GAULTERON, Guillaume: 204
GILLES, Nicole: 52, 76, 151
GIOVIO, Paolo: 204
GIRARD DE SOLO: 238
GLANVILLE, Bartholomew: see BARTHELEMY DE GLANVILLE
GODINUS, Nicolaus: 7
GOHORY, Jacques: 214
GONZAGO, Frederico, duc de Mantoue: 204
GORDON, Bernard de: 173
GORGOLE DE CORNE: 117
GRAND PRE, Madeleine de, Comtesse de Dampierre: 91
La GRANDE danse macabre des hommes et des femmes: 15
Le GRANT coustumier de France: 59, 285
Le GRANT herbier en francoys: 286, 287
Le GRANT stille et prothocolle de la chancellerie de France: 53
GREBAN, Arnoul: 283, 289
GRENERIUS, Petrus: 225
GRINGORE, Pierre: 2, 25, 26, 39, 77
GROGNET, Pierre: see GROSNET, Pierre
GROSNET, Pierre: 21, 27, 28, 32, 33, 54, 78
GROSPRE, Robert: 119, 152
GUDINUS, Joannes: 171
GUELIS, Germain Vaillant de: see VAILLANT DE GUELIS, Germain
GUEVARA, Antonio de: 64
GUIDO DE CAULIACO: see GUY DE CHAULIAC
GUILLAUME, duc de Clève et de Juliers: 157
GUILLOTEAU, Jean: 153, 154
GUISE, Claude de Lorraine, Ier duc de: 49, 140

GUISE, François de Lorraine, II^e duc de: 97

GUY DE CHAULIAC: 29

Le GUYDON des praticiens: 101

GUYMIER, Côme: 22

GUYNES, Louis de la Trémoille, conte de: see LA TREMOÏLLE,
Louis de, conte de Guynes

HA BIEN TOUCHE: device of BOUCHET, Jean, q.v.

HABERT, François: 138, 153, 154, 174, 175, 176, 177, 178, 179, 290

HANNIQUAEUS, Abraham: 104

HAUTESEILLE, Jean de: 226

HAYCON, seigneur du Cort: see HETOUM, prince de Gorgios

HELISENNE DE CRENNE: see CRENNE, Hélienne de

HENNEBERG, Jean, conte de, dit Joannes, comites de Galinario
Monté, abbé de Fulda: 95

HENRI II, roi de France: 21, 28, 145, 169, 208

HENRI II, roi de Navarre: 157

HENRI VIII, roi d'Angleterre: 119

HENRI D'ALBRET: see HENRI II, roi de Navarre

HERBERAY, Nicolas de, seigneur des Essars: 109, 110, 127, 128,
129, 158, 162, 163, 164, 188, 189, 200, 201, 202, 214

HESSUS, Robanus: 119

HETOUM, prince de Gorgios: 276, 277

HIPPOCRATE: 171

HIPPOLYTE, Saint: 303

HUON DE BORDEAUX: Les praescs et faitz merueilleux du noble
Huon de Bordeaulx: 291

HYMNI qui in vesperis matutinis, atque aliis horis canonicis in
ecclesia dei per totum annum leguntur: 243

HYMNI TOTIUS ANNI: see HYMNI qui in vesperis matutinis, atque
aliis horis canonicis in ecclesia dei per totum annum leguntur

L'INDIGENT DE SAPIENCE: see CORROZET, Gilles

INTERNELLE CONSOLATION: sed Le LIVRE de l'internelle consolation
ISMA'ÏL Ier, Ardabil, roi de Perse: 224

ISOCRATE: 212

JANOT, Denis: 292

JEAN D'ARRAS: 293, 294

JEAN DE BRIE: 180

JEANNE D'ALBRET: 157

JERÔME, Saint: 123, 243

Le JEU des princes et damoiselles: 295

JEUX partis des eschez: see Le JEU des princes et damoiselles

JOANNES, comites de Galinario Monté, abbé de Fulda: see HENNEBERG,
Jean, comte de, dit Joannes, comites de Galinario Monté, abbé
de Fulda

JOANNES DE ALTA SILVA: see HAUTESEILLE, Jean de

JOSEPHE, Flavius: 16

JULIERS, Guillaume, duc de, duc de Clèves: see GUILLAUME, duc
de Clèves et de Juliers

JUSTIN: 79, 120

LA ME GIST LE CUEUR: device of ?ENGHIEN, François de Bourbon,
comte de

LA BORDERIE, Bertrand de: 181

LA CLAYETTE, Philippe de: 74

LA FONTAINE, Calvy de: see CALVY DE LA FONTAINE

LA FORGE, Georges de: 84, 106

LA GRISE, René Berthault de: see BERTHAULT DE LA GRISE, René

LA GUESLE, Germain Vaillant de: see VAILLANT DE GUELIS, Germain

LA LUCE, Bertrand de: 297

LA MARCHE, Oliver de: 298

LA MARCHE, Robert de: see LA MARCK, Robert III de

LA MARCK, Robert III de: 334

- LANDRINUS, Christophorus: 167
- LA PERRIERE, Guillaume de: 299, 300, 301, 302
- LA POSSONIERE, Louis de Ronsard, seigneur de: see RONSARD, Louis de,
seigneur de la Possonière
- LA ROCHE, Nicolas de: 182
- LASCAGNE, Tristan de: see LESCAGNE, Tristan de
- LASCARIS, Angelus: 162, 163
- LASSERRE, Louis: 170, 172
- LA TREMOÏLLE, Louis de, comte de Guynes: 61
- LAURENT, Saint: La vie de Monseigneur Saint Laurens: 383
- LA VIGNE, André de: 156
- LE BRETON, Jean; 297
- LE CLERC, Michel, seigneur de Maisons: 109, 110, 188, 189, 200
- LE CUEUR, Jean: 247, 248, 249
- LEEWIS, Denis: see DENIS LE CHARTREUX
- LE FEVRE, Abbé Pierre, dit Fabri, Curé de Meray: 10, 30, 102
- LE FEVRE, Raoul: 11
- LE MAIGNEN, Jean: 304
- LEMAIRE DE BELGES, Jean: 40, 224, 305
- LEMONNIER, Pierre de Lesnauderie: see LESNAUDERIE, Pierre
Lemonnier de
- LEON X, Giovanni de' Medici, pape sous le nom de: 22
- LEONI, Tommaso: 12
- LE ROY, François: 65
- LESCAGNE, Tristan de: 121, 306
- LESCOT, Michel: see SCOTT, Michael
- LESNAUDERIE, Pierre Lemonnier de: 307
- L'ESPINE DU PONT-ALLAIS, Jean de: 13
- LEUW, Denis de: see DENIS LE CHARTREUX

LE VENEUR, Gabriel: 214

LIBER PSALMORUM. see BIBLE, Psaumes: Liber psalmorum

LIVRE d'amours auquel est relatee la grande amour de Palphille
et de Galathee: 55

Le LIVRE de l'interne consolation: 103, 122, 155

Le LIVRE de sagesse: 308, 309

Le LIVRE du tresor et des secretz de medecine: 310

LOCHER, Jacques: 252

LODE, Jean: 42, 56

Les LOIX, Statutz et ordonnances royaulx: 213

LONGOVALLIUS, Joannes: see LONGUEVAL, Jean

LONGUEVAL, Jean: 104

LORRAINE, Claude de, Ier duc de Guise: see GUISE, Claude de
Lorraine, Ier duc de

LORRAINE, Francois de, IIe duc de Guise: see GUISE, Francois de
Lorraine, IIe duc de

LOUIS XII, roi de France: 224

LOUIS, duc de Bourbon: 91

LOUIS DE LUXEMBOURG; 305

LOUISE DE SAVOIE, reine de France: 66, 80, 216

LOUVENBORCH, Sibert: 235

LUXEMBOURG, Louis de: see LOUIS DE LUXEMBOURG

M , Godefridus: 172

M , Gulielmus: 148, 211

MABRIAN: La reste des faictz et gestes des quatre filz Aymon...
semblablement la cronicque et hystoire de Mabrian: see BOUNAY,
Guy

MACAULT, Antoine: 109, 110, 200

MACHIARELLI, Niccolo: 214

MACRIN, Jean Salmon, dit: see SALMON, Jean, dit Macrin

MADELEINE, reine d'Ecosse: see MADELEINE DE FRANCE

MADELEINE DE FRANCE: 261

MAISONS, Michel Le Clerc, seigneur de: see LE CLERC, Michel,
seigneur de Maisons

MALLESSEC, Marc de: 87

MALLESSEC, Toussaint de: 28

MANARDO, Giovangiaco: 172

MANTOUE, Frederico Gonzago, duc de: see GONZAGO, Frederico,
duc de Mantoue

MANTUANUS, Baptiste: see SPANNUOLI, Battista

MARC, Aurèle: 64

MARGUERITE, Sainte: La vie de madame sainte Marguerite: 311

MARGUERITE AUGUSTE: see MARGUERITE D'AUTRICHE

MARGUERITE D'AUTRICHE: 40, 227, 228

MARGUERITE DE NAVARRE, Marguerite d'Angoulême, duchesse d'Alençon
et de Berry, reine de Navarre, dite: 64, 157, 221, 299, 300,
301, 302

MARIE, Sainte Vierge: 312, 313, see also 329

MARIE, reine de Hongrie: 216

MARLE, Claude de: 201, 202

MARMIER, Hugo: 14

MAROT, Clément: 66, 67, 69, 80, 81, 83, 215, 216, 322, 328, 345

MAROT, Jean: 68, 82

MARTHERAY, Guillaume de: 143

MARTIN, Jean: 35

MASAN, Bertrand Desmarins de: see DESMARINS DE MASAN, Bertrand

MASURIER, François-Martial: 123

MAURICE DE SULLY: 314

MEDICI, Giovanni de', pape sous le nom de Léon X: see LEON X,
Giovanni de' Medici, pape sous le nom de

MEIGRET, Louis: 133, 183, 184, 219, 260

MELIADUS: Le chevalier de la Croix: 41

MELIADUS de Leon oys: 17

MER des histoires: Le premier (second) livre de la mer des
histoires: 217

MERE SOTTE: see GRINGORE, Pierre

MEYNIER, Jean, baron d'Opède: see OPPEDE, Jean de Maynier, baron d'

MICHEL, Jean: 315

MICHEL DE TOURS, Guillaume: 63, 79, 93, 120, 161

MIEUX QUE PIS: device of CRETIN, Guillaume, q.v.

MILLES ET AMYS: L(Hystoire des nobles et vaillantz chevaliers
nommez Milles et Amys: 316

Le MIROUER et exemple moral des enfants ingratz: 317

MOISSON, G : 38, 97

MOLINET, Jean: 124

MOLINUS, Franciscus: see DU MOULIN, François

MONDINO DE' LUZZI: 14

MONTMORENCY, Anne, duc de: 188, 322

MORIN, Buy: 223

La MORT N'Y MORD: device of MAROT, Clément, q.v.

MUNDINUS: see MONDINO DE' LUZZI

NARDINUS, Michaelus: 328

NAVARRÉ, Marguerite de: see MARGUERITE DE NAVARRÉ, Marguerite
d'Angoulême, duchesse d'Alençon et de Berry, reine de Navarre,
dite

NE PYS NE MIEULX: device of Saint-Romard, q.v.

OGIER le Dannoy: 318, see also HABERT, François

OPPEDE, Jean de Maynier, baron d': 322

ORIGNY, Nicolas d': 14

ORLEANS, Charles, duc d'Angoulême, puis duc d': see CHARLES,
duc d'Angoulême, puis duc d'Orléans

OSIANDER, Andreas, senior: 218

OVIDE, Publius Ovidius Naso: 69, 83, 105, 156, 216, 319

P P , J : 188, 189

PAMPHILLE ET GALATHEE: see LIVRE d'amours auquel est relatee la grande amour de Pamphille et de Galathee

PANTAGRUEL: see Le DISCIPLE de Pantagruel

PARMENTIER, Jean: 58, 107

PARVI, Guillaume: see PETIT, Guillaume

PARVI, N : 61

PATHELIN: Maistre Pierre Pathelin reduict en son naturel: 320

PAULOCRASSUS, Junius: 171

PERREAL, Jean: 40

PESSELIERE, Jean: 225

PETIT, Guillaume: 321

PETIT instruction et maniere de vivre: 321a

PETRARCA, Francesco: see **PETRARQUE, Francesco** Petrarca, dit François

PETRARCH, Francesco: see PETRARQUE, Francesco Petrarca, dit François

PETRARQUE, Francesco Petrarca, dit François: 31, 84, 106, 322

PHILARETUS: see FUCHS, Gilbert

PHILIATROS: see CANAPE, Jean

PHILIPPE IV, le Bel, roi de France: 6

PHILIPPE DE BOURGOGNE: 10

PHLEGMONIATRA. Dialogue de la cure du Phlegmon: 85

PISAN, Christine de: see CHRISTIEN DE PISAN

PISCIS, Jean: 237

PLACENTINUS, Oldvardus: 104

PLAISIR FAICT VIVRE: device of BEAUFILZ, Jean, q.v.

PLATON: 323, 324

PLINE, l'ancien, Caius Plinius Secundus: 219

PLINY the elder: see PLINE l'ancien, Caius Plinius Secundus

PLUS QUE MOINS: device of CORROZET, Gilles, q.v.

PLUTARCH: see PLUTARQUE

PLUTARQUE: 42, 56, 273

POGGIO BRACCIOLINI, Giovanni Francesco: 274

POLYBE: 184

POLYBIUS: see POLYBE

POYET, Guillaume: 104

PRATO, Antonius a: see DU PRAT, Antoine

PRATO, Gulielmus a: see DU PRAT, Guillaume

PRATO, Thome a: see DU PRAT, Thomas

PREMIERFAIT, Laurent de: 60, 91

PRINCE DES SOTZ: see L'ESPINE DU PONT-ALLAIS, Jean de

QUATRE FILS AYMON: see AYMON; BOUNAY, Guy

QUI VOIT S'ESBAT: device of ?GAULTERON, Guillaume, q.v.

QUOY QU'IL ADVIENNE: device of DU SAIX, Antoine, q.v.

RAISON PAR TOUT: device of ?GRINGORE, Pierre, q.v.

RAVAULT, Martin: 57

RECUEIL de vraye poesie francoyse: 199, 220

RECUEIL des triomphes faictz en la ville de Chastellerauld: 157

REDON, Gilles de: 39

RENCONTRES à tous propos: 185

RENE D'ANJOU: 226

RICEY, Georges de Crequoy, seigneur de: see CREQUEY, Georges de,
seigneur de Ricey

RICHARD SANS PEUR: Le rommant de Richart sans paour: 325, 326

RICKEL, Denis de Leuw, dit: see DENIS LE CHARTREUX

RIFFUS, Gualtherus: 171

RINCK, Jean: 235

ROBERT LE DIABLE: Le terrible et merveilleuse vie de Robert le
Dyable: 327

ROBERTLT, Florirond; 66, 80, 216

ROCHEFORT, Charles de: 226

ROCHEUS, Nicolaus: see LA ROCHE, Nicolas de

ROHAN, Claude de: 164

ROMERI, Anthoine: 29

ROMYGLEUS, Simon: 225

RONDELET, Guillaume: 150

RONSARD, Louis de, seigneur de la Possonière: 34

ROUSSAT, Richard: 14, 131

RUCELAY, Cosme: see RUCELLAI, Cosimo

rucellai, Cosimo: 214

RUSTICIANO DI PISA: 17, 18

RUSTICIEN DE PISE: see RUSTICIANO DI PISA

SAC, Raymond: 164

SAGON, François de: 86, 216, 221, 222, 223

SAINT-GELLAIS, Mellin de: 109, 110, 158, 200, 255, 328, 330

SAINT-GELAIS, Octavien de: 156

SAINT-PAUL, Andrienne de Touthville, comtesse de

SAINT-ROMARD: 164

SALEL, Hughes: 157, 328

SALEZAT, Jean, 54, 78

SALLUSTE, Caius Crispus Sallustius: 58, 107

SALMON, Jean, dit Macrin: 216

Le SALVE REGINA en françoys: 329

SAN PEDRO, Diego de Fernandez de: 158, 186, 330

SANSON, Jean: 63

SAVOIE, Louise de, reine de France : see LOUISE DE SAVOIE, reine
de France

SAXANUS, Anthonius: see DU SAIX, Antoine

SCANDERBEG: 204

SCEVE, Maurice: 50

SCOTT, Michael: 125

SENECA: see SENEQUE, Lucius Annaeus Seneca

SENEQUE, Lucius Annaeus Seneca: 32, 33, 159, 331

SERMONES tam de tempore quam de sanctis, inscripti thesaurus
novus...: 108

LE SERVITEUR: 136

SEVIN, Adrien: 164

SEYSSEL, Claude de: 159, 160, 331, 333

SIC ALIQUANDO LUSIT INTER SUAS TRISTICIAS TRISS (device): 188, 189

SOLI DEO HONOR ET GLORIA: device of MEIGRET, Louis, q.v. and
?GAULTERON, Guillaume, q.v.

SOLO, Girard de: see GIRARD DE SOLO

SONGECREUX: see L'ESPINE DU PONT-ALLAIS, Jean de

SOUFFRIR SE OUFFRIR: device of SCEVE, Maurice, q.v.

SPAGNUOLI, Battista: 334

SPE LABOR LEVIS: device of BOUCHET, Jean, q.v.

SUFFIRE OU RIEN: device of CALVY DE LA FONTAINE, q.v.

SULLY, Maurice de: see MAURICE DE SULLY

SUSO, Henri: 335

SYACH YSMAIL: see ISMĀ'ĪL Ier, Ardabil, roi de Perse

SYDRACH: 8, 336

TAILLEVENT, Guillaume Tirel, dit: 337

TERENCE, Publius Terentius Afer: 187

THESAURUS NOVUS: see SERMONES tam de tempore quam de sanctis,
inscripti thesaurus novus...

TIREL, Guillaume, dit Taillevent: see TAILLEVENT, Guillaume
Tirel, dit

TORINUS, Godofridus: see TORY, Geoffroy, dit Godofridus Torinus

TORY, Geoffroy, dit Godofridus Torinus: 66, 80
TOSSIGNANO, Pietro da: 126
TOURS, Guillaume Michel de: see MICHEL DE TOURS, Guillaume
TOUSZELE, Jeanne de: 343
TOUT PAR SOULAS (device): 55
TOUTEVILLE, Andrienne de, comtesse de Saint-Paul: 177, 178
Le TRAICTE des urines: 338, 339
TRANSILVANUS, Maximilianus: 227, 228
TRESOR et secretz de medecine: se Le LIVRE du tresor et des
secretz de medecine
TRISTAN: Les grandes prouesses du ... chevalier Tristan: 18
Le TRISTE: see MOISSON, G and HABERT, François
TRISTE ET JOYEUX: device of MOISSON, G , q.v.
TROGUE-POMPEE: 79, 120
TROGUS POMPEIUS: see TROGUE POMPEE
Les TROIS cens cinquante rondeaulx: 340, 341
TUSSIGNANO, Petrus de: see TOSSIGNANO, Pietro da
VAILLANT DE GUELIS, Germain: 188, 189
VALERE MAXIME: 161
VALERIUS MAXIMUS: see VALERE MAXIME
VALLA, Lorenzo della Valle, dit il: 342
VALLE, Laurent: see VALLA, Lorenzo della Valle, dit il
VALLE, Robert de: see DU VAL, Robert
VARNET, Thomas: 242
VAUZELLES, Jean de: 132, 343
VE JA DEQUOI: device of PARMENTIER, Jean, q.v.
VENDÔME, Charles de Bourbon, duc de: see BOURBON, Charles de,
duc de Vendôme
VENDÔMOIS, Charles, duc de: see CHARLES, duc de Vendômois

VERAUNIUS, Nicolas: 104

VESPUCCI, Amerigo: 344

VESPUCE, Almeric: see VESPUCCI, Amerigo

VIAS, Anthoine: 145

VICO, Giovanni da: 7

VIGO, Jean de: see VIGO, Giovanni da

VILLESABLON, Mademoiselle de: 225

VILLON, François: 345

Le VIOLIER des hystoires rommaines: 3, 346

VIRGILE, Publius Vergilius Maro: 66, 80, 216, 347

VIVES, Juan Luis: 225

VOILA DEQUOI: device of SAGON, François de, q.v.

VOLCIRUS, Nicolas: see VOLKYR DE SEROUVILLE, Nicolas, dit
Nicolas Volcirus

VOLKYR DE SEROUVILLE, Nicolas, dit Nicolas Volcirus: 125

YSMAIL Ier, Ardabil, roi de Perse: see ISMĀ'ĪL Ier, Ardabil,
roi de Perse

ii) Index of printers and booksellers

ANDRE, Jean: 47, 48, 49, 64, 86, 95, 100, 102, 133, 164, 261

BIGNON, Jean: 95, 108

BONHOMME, Jean II: 100

BOURSETTE, Madelaine: 151, 217

CANIVET, Jean. 198

CAVEILLER, Estienne: 60, 65, 88, 90

COLINET, Simon: 88

CORROZET, Gilles: 38, 49, 95, 96, 133, 145, 181, 192, 193, 261

COUSIN, Pierre: 31

COUTEAU, Nicolas: 3, 13, 18, 52, 64, 76, 111

DU HAMEL, Richard: 61

DU PRE, Galliot Ier: 100, 112, 123, 160, 184, 213, 218, 224, 225

FOUCHER, Jean: 51, 131, 140, 172, 173, 182, 217

GAUDOUL, Pierre: 31

GAULTHEROT, Vivant: 131, 140, 171, 172, 173, 182

GILLES, Nicolas: 345

GIRAULT, Ambroise: 51, 111, 151

GOURMONT, Jérôme de: 75

JANOT, Simon: 34, 40

KERVER, Jacques Ier: 51, 151

L'ANGELIER, Arnoul: 79, 104, 119, 120, 124, 126, 157, 165, 322

L'ANGELIER, Charles: 61, 79, 95, 102, 104, 117, 119, 120, 126,
217, 266, 322

LA PORTE, Maurice Ier de: 113, 124

LEBER, Pierre Ier: 1

LE MESSIER, Jacques: 16, 29, 61, 231

LE NOIR, Philippe: 5, 6, 7, 11, 248, 276, 346

LE PREUX, Poncet: 173, 213, 217

L'HERITIER, Nicolas: 215

LONGIS, Jean: 10, 12, 13, 19, 21, 22, 23, 24, 25, 28, 30, 32, 33,
43, 51, 82, 53, 59, 88, 102, 109, 110, 111, 125, 128, 129, 143,
162, 163, 183, 186, 189, 190, 199, 200, 201, 202, 204, 210,
212, 214, 220, 229, 283, 290, 321, 332, 345

LOTRIAN, Alain: 4, 7, 8, 14, 31, 60, 64, 124, 226, 232, 233, 234,
235, 236, 237, 238, 239, 240, 241, 242, 246, 249, 253, 254,
259, 270, 271, 274, 275, 277, 279, 280, 281, 284, 285, 286,
293, 294, 303, 305, 307, 308, 309, 310, 311, 312, 313, 314,
315, 316, 317, 318, 326, 329, 331, 334, 335, 336, 337, 338,
339, 340, 341, 342, 344

MACE, Jean: 61, 345

PETIT, Jean II: 31, 108, 124

PETIT, Oudin: 88

REGNAULT, François: 124

ROFFET, André: 187, 256, 257

ROFFET, Etienne: 278, 328

ROFFET, Ponce: 175, 177, 178, 179, 197

SAVETIER, Nicolas: 9

SERGEANT, Pierre: 10, 19, 21, 22, 23, 24, 25, 28, 30, 31, 32, 33
43, 51, 53, 59, 70, 102, 117, 229, 290, 306, 321, 332

SERTENAS, Vincent: 88, 102, 109, 110, 117, 125, 127, 129, 143,
162, 163, 181, 183, 186, 188, 189, 190, 199, 200, 201, 202,
204, 209, 214, 220, 330

YVERNEL, Jean: 31

APPENDIX I

EDITIONS ATTRIBUTED TO DENIS JANOT

Here are listed in chronological order, with undated works appearing at the end, books which have been attributed to Denis Janot, but for which there appears to be no conclusive evidence that he was involved in their production or sale. Also included are mistaken references to his work, usually given false dates, and in these cases reference is made to the appropriate entry in the Bibliography.

COQUILLART, Guillaume: Les oeuvres, Paris, P. Le Ber for [D. Janot], A. Lotrian and P. Sergent, 1533

See Freeman, "Les éditions anciennes de Coquillart", nos. 14-15. This edition (Freeman does not list different states of a single edition together) could have concerned Janot, since he was operating from the "Escu de France" in 1533, although he is not specifically named.

LEFEBVRE, Jean: Le respit de la mort, Paris, [D. Janot for P. Sergent], 1533

Renouard, MS, no.23, mentions this work, but does not describe it, either under Janot or Sergent. Brunet, III, 922 describes an edition from the "Escu de France" of 1533, which could have involved Janot who was still operating from that address at that date.

VILLON, François: Les oeuvres, Paris, A. Lotrian and D. Janot, 1533

See Harisse, Excerpta..., p.XLVI, where he suggests that this edition may have appeared in the names of both Lotrian and Janot separately from the "Escu de France". However Renouard's manuscript makes no mention of the edition under Janot's name.

DU SAIX, Antoine: Petitz fatras d'un apprentif, Paris, D. Janot, 1536

See the Guyot de Villeneuve catalogue of 1900, vol.1, no. 283. The edition concerned is almost certainly Janot's undated edition (no.272), despite discrepancies of transcription, since the Guyot de Villeneuve entry goes on to mention compartment A ("le titre est placé dans un encadrement...Cet encadrement se retrouve à la fin du vol. intitulé: Les fables du très ancien Esope phrigien, Denys Janot, 1542"), although the compartment has nothing to do with Tory, who is named as its designer, Tory having died some five years before its first appearance. The date 1536 is probably arrived at from the latest dated poem in the text: "De feu messire Benoist Fabri", beginning on D7^V, and dated 19 May 1536. The edition referred to by Renouard (MS, no.52) was probably printed by Vidoue, and is unconnected with the edition just discussed.

CHAPERON, Jean; Le Dieu garde de Marot, à son retour de Ferrare en France, Paris, [D. Janot] for P. Sergent, 1537

This edition, printed for P. Sergent, and available in the Bibliothèque nationale (Rés Ye 1546), appears to have no connection with Janot, despite Renouard's inclusion of it in his Manuscript (no.68).

PREVOST, Antoine: Les regretz d'amours, Paris, A. Lotrian [and D. Janot], 1538

Renouard, MS, no.95, suggests that Janot was involved in this edition, although he is not named therein, while the date is rather late for collaboration between Lotrian and Janot.

SEYSSEL, Claude de: La grand monarchie de France, Paris, D. Janot, 1540

Renouard, MS, no.133, implies the existence of an edition dated 1540. However the whole question is confused by the fact that in the Janot edition (no.160) dated 1541 on the main title, the title of the Loy salicque on 01^R is dated 1540. The explanation seems clear enough (see the note following the description). It seems more than possible that the so-called 1540 edition is in fact the same: Brunet, for example, refers to the edition: "Denys Janot, pour Galliot du Pré, 1540 et 1541". Given the confusion it seems likely that only one edition is involved, although the existence of a separate 1540 edition cannot be entirely ruled out.

COLUMELLE, Lucius Junius Moderatus Columella: Les troisieme et quatrieme livres traitant du labour des vignes, Paris, D. Janot, 1542

Omont (025) refers to an edition dated 1542, but there seems to be no trace of it elsewhere. Cf. Janot's undated edition (no.260)

Sensuyvent plusieurs CHANSONS nouvelles, Paris, [D. Janot], s.d.

Renouard, MS, no.243 bis ascribes this edition to Janot. The BN copy (Rés Ye 1377) shows no definite evidence to support this attribution.

CHARPENTIER, Adrien: Les merveilles du monde selon le temps qui court, Paris, [A. Lotrian and D. Janot], s.d.

Renouard, MS, no.260, attributes this edition to Janot: the materials used suggest only that he might have produced it jointly with Lotrian - the copy in the Bibliothèque nationale (Rés Ye 1372) has no imprint, colophon or mark.

COQUILLART, Guillaume: Les droitz nouveaulx avec le debat des dames et des armes..., Paris, A. Lotrian [and D. Janot], s.d.

This edition is included in Renouard's list of Janot's editions (MS, no.221bis), but Freeman, Les éditions anciennes..., no.8, mentions only Lotrian as the printer of the BN copy (Rés Ye 226)

INNOCENT III, Pape: Le passe temps de tout homme et de toute femme, Paris, D. Janot, s.d.

The British Museum Short-title Catalogue attributes this edition to Janot (p.236) but the shelf-mark given (241.d.39) corresponds to Habert's Passetemps et songe du triste (no.290). The general catalogue at the British Museum sheds no further light on the problem.

VILLON, François: Oeuvres, Paris, D. Janot, s.d.

Renouard, MS, no.243, lists an edition of Villon's works, quoting Brunet, V, 1249, who had seen a reference to an edition printed by "Denis Lelong", and had assumed that this was a misprint for Janot.

APPENDIX II.

1) TABLE DES LIVRES DE DENYS JANOT

The full list of Janot's catalogue of books for sale (no. 292) is here transcribed, each entry being preceded by the reference number given by Omont in his article of 1898, and followed, when possible, by the reference number to the Bibliography.

Table des liures|DE DENYS IANOT, IM-|primeur du Roy en
langue|Françoise.

- 01 Amadis de Gaule cinq volumes. (109, 110, 127, 128,
129, 162, 163, 188, 189, 200, 201, 202)
- 02 Arcandan, doctor. (131)
- 03 Adolefcence de Cupido.
- 04 Anathomie des os, & mouuement des Mufcles. (149, 150)
- 05 Armeure de Patience. (134)
- 06 Agrippa, de la noblesse foemenine. (227, 228)
- 07 Articles de la Foy. (196)
- 08 Amye de Court. (181)
- 09 Angoiffes d'Amours. (263, 264)
- 010 Amant mal traicté de l'Amye. (158, 330)
- 011 Arrefta Amorum.
- 012 Actes des Apoftres. (147)
- 013 Aretin fur les fept Pfalmes. (132)

B.

- 014 Beroalde de la foelicité humaine. (190)
- 015 Blafons domeftiques. (96)
- 016 Blafons anathomiques.
- 017 Banny de Lyeffe liures deux. (153, 154)
- 018 Baftiment de receptes.

C.

- 019 Couftumier de France. (285)
- 020 Croniques d'Argenton.
- 021 Colloque du pudicq'Amour. (206)
- 022 Cent confiderations d'amour.
- 023 Comedie des abufez.
- 024 Contre epiftres d'Ouide. (130)
- 025 Collumele du labour des vignes (260)
- 026 Catalogue des Villes. (72, 97)

- 027 Controuerfes des Sexes. (73, 118)
- 028 Complainte de Flamette. (50)
- 029 Conflit de bon heur & malheur. (244)
- 030 Commedie de Therence, l'Andrie. (187)
- 031 Coquillart. (23)
- 032 Chappellet des Princes. (44)
- 033 Cheualier de la Croix. (41)
- 034 Cent & cinq rondeaulx.
- 035 Controuerfe de Venus & Pallas. (174)
- 036 Conftantin Cæfar de l'agriculture.

D.

- 037 De Vigo en François. (7)
- 038 Doctrine des Chrestiens. (196)
- 039 Diffinition d'Amour. (145)
- 040 Debat de deux gentilz hommes. (186)
- 041 Dyalogue des Chrestiens. (168)
- 042 Diuerfes fantafies des hommes. (77)
- 043 Difciple de Pantagruel. (269)
- 044 De fpiritu & litera. (203)
- 045 De morbis mulierum curandis. (182)
- 046 De laudibus medicinæ. (246)
- 047 Difcours de Macchiauei. (214)
- 048 Dyon Hyftorian Græc.
- 049 Dyodore Cicilien.

E.

- 050 Enchiridium virtutum. (27)
- 051 Eneides de Virgile, d'Helifenne. (347)
- 052 Efperon de difcipline. (74, 99)
- 053 Epiftres d'Ouide en François. (156)
- 054 Expofition du miferere. (283)
- 055 Epitaphes des Roys. (87)
- 056 Entretienement de Vie.

- 057 Epiftres Panigeriques. (45)
- 058 Expofition des fept Psalmes. (132)
- 059 Epiftres de Ciceron en François. (63, 92)
- 060 Epiftres Veneriennes. (19, 43, 232)
- 061 Exclamations de l'Ame. (34)
- 062 Epithomes de Valere. (161)

F.

- 063 Forme de plaider.
- 064 Fin de Flamette. (50)
- 065 Formulae præcationum Euangelicæ.
- 066 Fondement de noblesse. (205)
- 067 Fables d'Efope, hyftoriées. (169, 208)
- 068 Fleur des commandemens.

G.

- 069 Grandes ordonnances. (213)
- 070 Guidon en chirurgie. (29)
- 071 Grand proprietaire. (111)

H.

- 072 Hymni totius anni. (243)
- 073 Heures en François paraphrasées.
- 074 Hecatongraphie. (115, 141, 194, 195, 262)
- 075 Harmoniæ euangelicæ. (218)
- 076 Hyftoria omnium aquarum. (172)
- 077 Hyftoire Catilinaire. (58, 107)
- 078 Hyftoire Theodorite.

I.

- 079 Iuftin en François, grand. (79)
- 080 Iuftin en François, in octauo. (120)
- 081 Iofephus de la bataille des Iuifz. (16)
- 082 Iofephus des antiquitez. (16)
- 083 Ieu de l'adventure.
- 084 Ifocrates à Demonicus. (212)

- 085 Incarnation du verbe diuin. (138)
086 Iehan de Brie bon berger. (1542)
087 Internelle confolation. (103, 122, 155)
088 Ieu des Efchetz. (295)
089 Inftitutes en François.

¶

L.

- 090 Librologe de fapience. (335)
091 Liure de Sageffe. (308, 309)
092 Liber pfalmorum. (243)
093 Le lys floriffant. (121)
094 Les loix Ciceron en François. (140)
095 Longoualius in L. imperium. (104)
096 Legendes dorées.
097 L'amie de Court. (181)
098 Liure de Polibe. (184)
099 L'amant mal traicté. (158, 330)

M.

- 0100 Mer des hyftoires. (217)
0101 Miroir de la redemption.
0102 Meliadus de Lyonnoys. (17)
0103 Marcille Fifcine. (145, 170)
0104 Monarchie de France. (160, 333)
0105 Maiftre Pierre Pathelin. (320)
0106 Marc Aurelle. (64)
0107 Methode de Galien. (282)
0108 Meuruin.
0109 Mefpris de la Court.

N.

- 0110 Nouum Testamentum.
0111 Naufrage des Folz. (250, 251)

O.

- 0112 Oeuures de maiftre François Villon. (345)

- 0113 Oeuures d'Helifenne.
- 0114 Offices de Ciceron en François. (71)
- 0115 Ouide de l'art d'aymer. (319)
- 0116 Oeuures de Virgile.
- 0117 Oeuures de Clement Marot. (216)

P.

- 0118 Philofophe parfaict. (177)
- 0119 Peregrin. (35)
- 0120 Patrons de Lingerie.
- 0121 Parfaicte Amye.
- 0122 Preparatif à la Mort. (144)
- 0123 Perioche fur les methodes de Gal. (282)
- 0124 Prouerbia Salomonis.
- 0125 Philocoppe de Bocaffe. (164)
- 0126 Polibe en François. (184)
- 0127 Practica Fufchii. (171)
- 0128 Plantarum omnium. (148, 211)
- 0129 Præcationes Biblicæ. (112)
- 0130 Practica Gordonii. (173)
- 0131 Pline. Les vi. & viii. liures. (219)
- 0132 Perceforest. v. Volumes.
- 0133 Platine de la vie des papes.
- 0134 Polidore Virgile.
- 0135 Patricius de Republica.
- 0136 Puniton d'amour. (146)

Q.

- 0137 Quinte Curfe.

R.

- 0138 Recueil de diuerfes hiftoires. (165)
- 0139 Rencontre à tous propos. ii Vollu. (185)
- 0140 Recueil des hiftoires de Troye. (11)
- 0141 Regimen fanitatis. (119)

0142 Retorique de Fabry. (10, 30, 102)

0143 Regime de viure. (237)

S.

0144 Stile des Greffiers. (53)

0145 Songe d'Helifenne. (116, 142)

0146 Simulachres de la Mort. (343)

0147 Singularitez de Pline.

0148 Seneque des motz dorez. (159, 331)

0149 Satyres de Iuuenal.

0150 Salufte en Françoys. (58, 107)

T.

0151 Temple de vertu. (179)

0152 Tapifferie de l'Eglise.

0153 Tableau de Cebes. (192, 193)

0154 Treze elegances d'amour. (136)

0155 Triumphe Petrarque, en profe. (84, 106)

0156 Triumphe Petrarque, en Rithme. (322)

0157 Theatre des bons engins. (299, 300, 301, 302)

0158 Triftan de Lyonnois. (18)

V.

0159 Vita honefta.

0160 Viat de falut. (321)

0161 Vifions fantaftiques. (175)

0162 Vifions d'Oger le Dannoys. (178)

0163 Vincent hiftorial.

Denys Ianot.

2) LIST OF WORKS, APPARENTLY NOT PRINTED BY DENIS JANOT,
FROM HIS "TABLE"

Here are listed, when possible with brief descriptions, works which appear in Janot's list, and which, although he did not print them, he could have offered for sale. In some cases gaps left by Omont have been filled, and in other cases different suggestions are made concerning the exact edition likely to have appeared in Janot's stock. Seven of the entries in Janot's list, for which no editions have been traced, are dealt with separately at the end.

Q11: Arrefta Amorum

The most likely edition to be found in Janot's stock would appear to be:

Arrefta amo-|RVM|Cum erudita Benedicti Curtii|Symphoriani
explanatione.|Accefsit huic editioni locupletifsimus rerum|
ac vocabulorum Index.|[mark=Renouard 544]|Veneunt Parifiis
fub prima columna Palatii Regii,|è regione facelli Praefidum,
per|Carolus Langelier.|1544

8^o: A-2D⁸2E⁴ [\$4(-A1Ee34)signed] 220 leaves, ff [1-6]7-211
[212-220][mis-numbering 167 as 157, 210 as 110]

BN: Rés Y²3221

O12: Actes des Apoftres

This entry might be a reference to Le cry et proclamation
publicque pour jouer le mistere des Actes des Apostres,
printed by Janot in 1541 (no. 147) but it seems more likely
that the reference is to the mystere itself, rather than to
an ephemeral work:

[in black and red](textura)Le Premier volume du|(bastard)
triumphant Myftere des Actes des Apoftres tranflate fidelement|
a la verite Hiftoriale, efcripte par faint Luc a Theophile.
Et|illuftre des legendes autenticques et vies de Saintz re-|
ceues par leglife, tout ordonne par perfonnages.|dernierement
ioue a Bourges, impri-|[lines 7-13 flanked by two woodcut
pieces]|me nouvellement a Paris, mil|cinq cens quarante.|
[Alabat mark=Silvestre 271; L'Angelier mark=Renouard 544]|
(textura)Auec priuilege|du Roy.|(bastard)M.D.xl.|On les
vend en la grant falle du palais par Arnoul et Char-|les les
angeliers freres, tenans leurs bouticques aux pre-|mier et
deuxiefme pilliers, deuant la chappelle de Meffieurs les Prefidens

Two parts: $4^0: \tilde{a}^4(\tilde{a}2+*\tilde{a}3.4)\tilde{e}^4a^4b-z^8&2a^4(aa2+*aa3.4)$
 $[\$4(-\tilde{a}14\tilde{e}3bb34)signed]$ 208 leaves, ff [10] i-cxvii
 [cxcviii][$\tilde{a}3$ signed $\tilde{a}ii$; misnumbering vii as ix, ix as xi,
 lxvi as lxv, lxxxi as lxxx, cxxxiii as cxxxi, cxxxiiii as
 cxxxii]

$4^0: \tilde{e}^4a-3r^4[\$3(-1113 signed]$ 260 leaves, ff [8]
 i-ccli[cclii] [kkk2 signed kkkkii; misnumbering xxv as
 xxvii, xxvii as xxix, lxxxvii as lxxxii, Cxvi as xv,
 Cxcii as Cii, CCvii as CCvi, ccxliiii as
 ccxliii]

BN: Rés Yf 111-112 (lacks rrr1)

O16: Blafons anathomiques

Some "blasons anatomiques" were published in Janot's edition of Alberti's Hecatomphe, s.d. (no.230). However, it seems more likely that this later edition is that referred to in Janot's catalogue. The details given here are from Tchemerzine, Bibliographie..., vol.VI, p.215

Senfuiuent|LES BLASONS A-|natomiques du corps feme|nin,
 ensemble les contreblafons de|nouveau compofez, & additionez,
 avec|les figures, le tout mis par ordre: compo|fez par
 plufieurs poetes contempo-|rains. Avec la table defdictz Bla-|
 fons & contreblafons. Im-|primez en cefte|Année.|[in a
 compartment]Pour Charles Lan-|gelier. 1543.

"In-16 de 86ff. et 2ff. pour la table"

O18: Baftiment de receptes.

In the absence of an edition printed by Janot, the most likely edition to be found in his stock would appear to be:

B³[init]Aftiment des receptes, con-|tenant trois petites
 parties|des receptaires.|La premiere, traicte de diuerfes ver=|

tus & proprietez des chofes. | La feconde eft, de diuerfes
fortes do=|deurs & compofitions dicelles. | La tierce, comprend
aucuns fecretz | medicinaulx, propres a conferuer la | fante. |
Plufieurs chofes ont efté adiouftées | outre les precedantes
impreffions, | & declarations daucũs motz que ceft. | Imprime
par Iacques Bouchet a | Poictiers le xvii iour Dapril. | 1544.

8^o: A-L⁸ [\$4(-A1FGH4I3)signed] 72 leaves, ff [i]ij-lxi[lxii-
lxxii][B2 signed Biiij; I2 signed Iiiij; lxi numbered in
bastard gothic]

BN: Rés 8^opT73

020: Croniques d'Argenton

In the absence of any edition of Janot's of the Chroniques
of Philippe de Commines, there are two works which seem the
most likely to have been in Janot's catalogue:

i) ~~28~~ Cronique & | HISTOIRE. FAICTE ET COM- | POSEE PAR FEV
MESSIRE PHILIPPE | de Cõmines Cheualier feigneur Dargenton |
contenāt les chofes aduenues. Durāt le re- | gne du Roy Loys
vnziefme tāt en Frã- | ce, Bourgogne, Flandres, Arthois, |
Angleterre que Espaigne, & lieux | circonuoifins, Nouuellement |
reueue et corrigee Avec plu | fieurs notables mis au | marge.,
Imprime en | Aouft mil cinq | cēs quarāte | Trois. | MDLXIII | On les
vend a Paris en la rue neufue no | ftre dame a lenfeigne
fainct Nicollas Par | Pierre fergent.

8^o: a-y⁸ A-N⁸ [\$4(-a1)signed] 280 leaves, ff [8]i-xxxii² xxxii-
lix² lix-cxxvi² cxxvi-ccv cccv-cccxi cccxi-cccxi
[cclxix][=272][mis-signing g3 as fiii, k1,2 as Ki, Kii,
l4 as liiiij, o2 as oif, q4 as uiij, x2 as vii, M4 as
Miii, N4 as Niii; numerous misnumbered leaves]

ii) ~~2~~ Croniques | DV ROY CHARLES HUYTIES- | ME DE CE NOM QVE
 DIEV ABSOVL- | le cōtenāt la verite des faictz & geftes dignes |
 de meoire dud feigneur ql feift en fō voya- | ge de naples,
 & de la conq̃fte dud royaul- | me de naples & pays adiacens et
 de fon | triũphāt & victorieux retour en fō roy- | aulme de
 france & mis p efcript en for- | me de memoires p meffire
 phelippes | de Cōmines cheualier feigneur Dar | gēton & chambellan
 ordinaire du | dit feigneur avec latable recol- | lectiue
 annotatiōs et cota- | tions du contenu. Audit | Liure lefquelles
 au par- | auant auoient. E- | ftees. Obmi- | fes. | MDLXIII ~~3~~ On les
 vend a Paris en la rue fainct | Iacques a lenfeigne fainct
 Claude Par Iac- | ques Regnault. [N.B.: the date on the title
 is evidently misprinted - the colophon reads 1543]

8°: a⁸B-Q⁸R² [\$4(-a1G1R2)signed] 130 leaves, ff [6]i-xviii xx-
 xxviii xxx-xliiii xlvi-lvii ²lvii-lxvii[lxviii]lxxi-lxxxvi
 lxxxix-cxxx [=124][K1,3 signed ki, kiii; numerous mis-
 numbered leaves]

BN: Rés 8°L¹⁶a 6

023: Comedie des abufez.

No edition printed by Janot has been located; an edition
 was printed by François Juste of Lyon in 1543 (Brunet, III,
 454) which Janot might have had in stock; the work was later
 printed by Janot's successor Groulleau:

(roman)LES ABVSEZ, |(italic, leaning caps.)COMEDIE FAITE A' |
 LA MODE DES ANCIENS | Comiques, premierement compofée en lan- |
 gue Tufcane, par les profefseurs de l'Acade- | mie Senoife,
 & nommée Intronati, depuys tra- | duite en François par Charles
 Eftienne, & nouuellement reueuë & corrigée. | A PARIS. |(roman)
 Par Eftienne Groulleau, demourant en | la rue Neuue noftre

Dame, à l'enfeigne faint Ian/Baptifte. | 1548.

16^o in 8's: A-M⁸ [\$4(-A1)signed] 96 leaves, un-numbered

BN: Rés Yd 1127

036: Conftantin Caefar de l'agriculture.

The most likely edition to have appeared in Janot's stock would seem to be that printed by his in-laws, the Marnef brothers, in Poitiers:

[in a four piece frame: 267 by 168 enclosing 198 by 98]
(italic, roman caps.) Les xx. liures de ((roman)) Conftantin
Cefar, | aufquelz font traictez les bons enfeignemens |
d'Agriculture: traduictz en Francoys par M. | Anthoine Pierre,
Licentié en droict. | [mark=Silvestre 153: motto, sides and
top: SINE SANGUINIS | EFFVSIONE, | NON FIT REMISSIO.] | Auec
priuilege du Roy. | (italic, roman caps.) On les vend à
Poictiers, à l'enfeigne du Pelican, | chez Iehan & Enguilbert
de Marnef freres. | M.D.XLIII.

Fol: A⁸B-Q⁶R⁴ [\$4(-A1+A5)signed] 102 leaves, ff [8]i-xciii
[misnumbering lxxxiii as lxxiii]

BN: Rés S291

048: Dyon Hyftorian Graec.

No edition printed by Janot has been located. This very fine edition could have been in his stock:

● DION Hiftorien Grec, des | faictz & geftes infignes des Ro- |
MAINS, REDVICTZ PAR ANNALLES ET | ConfulatZ, commençant au

Confulat de Lucius Cotta, & Lucius|Torquatus (durant lequel,
Pompée le Grand fit guerre contre|les Hiberiens, & deffit
Mithridates) & continuant de|temps en temps iufques à la
mort de Claude Neron.|Premierement traduit de Grec en Italien,
par|meffire Nicolas Leonicene, Ferrarois: &|depuis de Italien
en vulgaire Francois,|par Claude Deroziers, de Bour-|ges
en Berry. Avec les hiftoi-|res à chascun liure|conuenables.|
..|[mark=Renouard 544]|Avec priuilege.| Nouuellement imprimé
à Paris, pour Arnoul & Charles les Angeliers,|freres,
libraires, tenans leurs boutiques aux Premier & Deuxiefme|
pilliers de la grand falle du Palais, deuant la chap-|pelle
de Meffeigneurs les prefidens.|M.D.XLII.

Fol: \tilde{a}^4 $2\tilde{a}^4$ $a-z^8$ $Aa-Ll^8$ Mm^{10} [\$5(-\tilde{a}135^2\tilde{a}4Kk+Mm6signed]\$ 290 leaves,
ff [8] I-CCLXXXI[CCLXXXII][mis-signing $2\tilde{a}1$ as $\tilde{a}ii$; mis-
numbering LVI as XLVI, LXXIII as LXXVII, XCI as LXXXIIII,
CXXVII as CXXI, CLXVIII as CLXVI, CLXXV as CLXXIX, CCLXI
as CCLIX; "misprinting" CCLXXVII as CCLXXVii]

BN: Rés J815

049: Dyodore Cicilien.

In the absence of any edition printed by Janot, the most likely one to have been in his stock would appear to be this:

Les Trois|PREMIERS LIVRES DE L'HI-|STOIRE DE DIODORE SICI-|
lien, hiftoriographe Grec.|Tranflatez de latin en francoys
par mai-|ftre Anthoine Macault notaire, fecretaire &|
vallet de chambre ordinaire du roy Fran-|coys premier de ce
nom.|Imprimez de l'ordonnance & comman-|dement dudit feigneur.|
1541.|On les vend à Paris en la grande falle du palais aux|
premier & deuxiefme pilliers, deuant la chap-|pelle de

meffieurs les prefidens, par Arnoul & Charles les Angeliers,
freres.

8°: 2a⁸2b⁴A-V⁸ã⁸ẽ⁶ [\$4(-aa1bb4)signed] 186 leaves, ff [12]
1-160 [14][K1 signed Ki; S1 signed Pi; misnumbering 7 as
9, 64 as 67]

BN: Rés J2024

056: Entretien de Vie.

No edition of this work printed by Janot has been located.
Omont suggests the 1530 Paris edition, but a more probable
edition to be found in Janot's stock around 1544 would be
the following:

(roman)Le fommaire|(bastard)et entretenement de Vie, tres
singulier de|toute Medecine & Cirurgie. Specialemẽt|cõtre
toutes Malladies furuenãtes quo=|tidiẽnement au corps humain.
Compofe|et approuue par maiftre Jehan Goeurot|docteur en
Medecine, & Medecin du Tref=|chrestien Roy de France Francoys,
Pre=|mier de ce nom.|Jtem vng Regime fingulier cõtre la
Pefte|¶Jtem le traicte ou Regime de Sante,|Compofe recentemente
par maiftre Pierre|de Tuxiganes, Docteur & monarque de|
Medecine.|¶Jtem vne Table pour plus facillemẽt|trouuer le
contenu dudit Sommaire.|On les vend a Poictiers deuant|les
Cordeliers par Jacques|Bouchet Jmprimeur. [N.B. Brunet, II,
1646, ascribes this to about 1544]

8°: A-K⁸L⁴ [\$3(-A1E3+BCFG4)signed] 84 leaves, ff [i]ii-lxxx
[lxxxi-lxxxiiii]

BN: Rés 8° Te¹⁷26A

058: Expofition des fept Pfalmes.

Omont suggests that this refers to Aretino's work printed by Janot in 1541 (no. 132), but it might also refer to the following work by Pierre Gringore.

ENSVYT VNE PARA-|PHRASE ET DEVOTE EXPO-|fition fur les fept
tresprecienx & nota-|bles Pfeaulmes du Royal prophete|Dauid,
non fans caufe dictz penitẽtielz,|car deuotement recites &
premeditẽs,|reduyfant le penitent de leſtat de peche|a leſtat
de grace & vertu. Mis en rithme|francoyfe par Pierre
Gringoyre dict|vaudemont Herault darmes de treshault|&
vertueux prince monfeigneur le Duc|de Lorraine, par le
commandement de|haulte princeſſe madame Renee de|Bourbon
ducheſſe de Lorraine.|1541.|On les vẽt au Palais a Paris au
premier|pillier de la grant falle deuãt la cha-|pelle de
meſſeigneurs les Prefidẽs, en|la boutique de Charles
Langelier.

16^o in 8's: A-E⁸ [\$4(-A1)signed] 40 leaves, un-numbered
[mis-signing A2 as Aiiij, A4 as Biiij]

BN: Rés Ye6804

063: Forme de plaider.

In the absence of an edition printed by Janot, the most likely edition to be found in Janot's stock would appear to be the following, recorded by Du Verdier, 1584 ed., p. 65, 1773 ed., vol.IV, p.356, under Jean Bouchet:

"La forme & ordre de plaidoirie en toutes les courts royales & subalternes de ce royaume regies par coustumes, styles & ordonnances royaux. [impr. à Paris 8^o. par Arnoul & Charles les Angelier 1542

068: Fleur des commandemens.

The most likely edition to have appeared in Janot's stock would seem to be the 1539 edition, see Brunet II, 1288:

"La fleur des commandemens de Dieu, avec plusieurs exemples & autorités, extraites tant des saintes escriptures que d'autres docteurs et bons anciens peres."

"in fol"

(Brunet mentions the 1539 edition printed by Nicolas Couteau; the title given here is Brunet's transcription of the 1525 Paris edition of Philippe Le Noir.)

073: Heures en François paraphrasées.

The edition in Janot's stock could well have been the following:

[in black and red](italic, roman caps.)Paraphrase fur les|
(roman)¹⁸Heures de nostre|Dame, fcelon l'ufaige de Rome:
tradui-|ctes de Latin en Francoys, par frere Gilles|Cailleau.
Auec aultres choses concernans|la forme de uiure des
Chreftiens, en tous|eftatz.|[mark=Silvestre153; motto, sides
and top: SINE SANGVINIS|EFFVSIONE,|NON FIT REMISSIO.]|
M.D.XLIII.|(italic, roman caps.)On les vend à Poictiers à
l'enfeigne|du Pelican.|Auec Priuilege du Roy, pour troys ans.

8°: A⁸(A4+*A5.6)B-Z⁸2A⁸2B⁸(-BB4.5) [\$4(-A1)signed] 200 leaves,
ff [52]i-cxlvij[cxlviiij]

Ste Gen: BB 8° 1493 Inv 1651 Rés

078: Hyftoire Theodorite.

In the absence of an edition printed by Janot, the most likely edition of this work to be found in his stock would appear to be that bearing the imprint of his in-laws, the Marnef brothers:

(roman) L'hyftoire de (italic, roman caps.) Theodorite
euefque de Cyropolis, ville de Medie. (roman) En laquelle font
contenues les chofes dignes de memoire aduenues en la
primitiue Eglife, tant du regne de l'Empereur Conftantin le
grand, comme de fes fucceffeurs. (italic, roman caps.)
Traduicte du Grec en Francoys, par D.M. Mathée. [mark=
Silvestre 153; motto, sides and top: SINE SANGUINIS
EFFVSIONE, NON FIT REMISSIO.] (roman) Auec priuilege du Roy.
(italic, roman caps.) On les vend a Poictiers a l'enfeigne
du Pelican. 1544

8^o: a⁸ e⁴ a-z⁸ A-D⁸ E⁴ [\$4(-ã1ẽ4A4E34)signed] 232 leaves, ff [12]
i-ccxx [k4 signed Lziiij; misprinting cxii as xcxiij]

BN: H 7740

089: Inftitutes en François.

This would seem to be a reference to a work published by Janot's widow in 1545, and perhaps therefore planned by Janot before his death:

(roman) Les inftitutes DE PRATICQVE, EN MATIERE CIVILE, &
Criminele, tant principale que d'appel: briefuement
extraictes en François, des quatre livres de Iean Imbert.
(italic, leaning caps.) Aufsi vn nouueau & proffitablẽ ex-
traict, de plufieurs articles des or-donnances Royaulx.
Auecq' priuilege de la Court. 1545. A PARIS. (roman) De

l'Imprimerie de Ieanne de Marnef, vefue de feu Denys Ianot,
demourant en la rue Neufue|nostre Dame, à l'enfeigne fainct
Iean Baptifte,|contre faincte Geneuiefue des Ardents.

8°: A-M⁸N⁴ [\$4(-A1N34)signed] 100 leaves, un-numbered

BN: Rés F 2027 (2)

096: Legendes dorées

The most likely edition to be found in Janot's stock
would appear to be that printed by Nicolas Couteau in 1540:

[in black and red][in a compartment=Renouard 384](textura)
La Legēde|(bastard)Doree & vie des Saintz et Sain=|ctes,
qui Jefuchrift aymerent de|pēfees non fainctes, Tranf=|latee
de Latin en Frācois,|Mife par ordre en enfuy=|uant le
Kalendrier.|Auec la Legende des nouueaulx|fainctz additionnez:
Comme lon|pourra veoir par la Table,|mife cy apres. Et Nou=|
uellement Imprimee|a Paris. |M.D.xl.|On les vēd a Paris
au clos Bru=|neau a lenfeigne de la corne de Cerf.

Two parts: Fol: π^4 A-X⁶2A-2R⁶2S⁴ -[\$4(-XII4)signed] 236 leaves,
ff [4]i-CCxxxii [misnumbering xxxvii as xxxvi, lv as xlv,
lxv as lxiv, xc as lxxxiii, Cxvii as Cxvi, Cxiii as Cxciiii;
misprinting Cxlii as Cxili]

Fol: π^6 A-2K⁶ [\$4(- 1)signed] 200 leaves, ff [6]
i-Cxciiii [Y1 signed Z; AA4 signed AA; misnumbering Cli
as Clv, Clv as Clix, Clvii as Clv, Clxvii as Cl, Clxviii
as Clxvii; misprinting Clvi as Cxlx][N.B.: π^6 1 here missing
and here inferred as unsigned.]

London, BM: 204.e.13

0108: Meuruin.

The edition in Janot's stock was almost certainly the following, which used some of his materials, although it was printed by Etienne Caveiller for Longis and Sergent:

[in black and red](textura) Lhiftoire du|(bastard)Preux
Meuruin, filz de Oger le|dannoys, lequel par fa proueffe|
conquift Hierufalem, Babi=|lone, et plufieurs autres|
royaulmes fur les infi=|deles. Nouuellement|imprime a|Paris.|
*(textura)Auec priuilege. |(bastard) On les vend en la rue
neufue noftre dame|a lenfeigne fainct Nicolas, par Pierre
fer=|gent. Et au palais en la gallerie par ou on|va a la
chancellerie, par Jehan longis.

8^o: ã⁸ a-z & A-H⁸ [\$3(-ã1c2)signed] 264 leaves, ff [8]i-cclv
[cclvi][misnumbering xliiii as xxxvi, lxxvi as lxxv, ciii
as xciii, cvi as xcvi, cxi as cx, cxxii as cxiii, ccxxxii
as ccxxxiii; misprinting xii as iix, cciii as ciiii]

London, BM: 244.b.2

0109: Mefpris de la Court; 08: Amye de Court; 097: L'amie de
Court; 0121: Parfaicte Amye.

These works, one of which is also known in editions printed
by Janot (no. 181), are all found in the following, which
could have been in his stock:

(roman)Le Mef-|PRIS DE LA COVRT,|AVEC LA VIE RVSTIC-|(italic,
roman caps.)que. Nouuellement traduit De=|fpagnol en Francoys.|
Lamy de court|La parfaicte amy de|La contreamye|Landrozyne de
Platon|Lexperience de lamy de court,|contre la contreamye.|
On le uend a la grand falle du Palais,|en la boutique de
Galiot du pre,|1544.

16° in 8's: A-H⁸ I⁴ 2 A-B⁸ C⁴ 3 A-D⁸ 2 A⁸ 4 B-H⁸ [\$4(-A13I34²A1²C34³A1AA1)signed] 184 leaves, un-numbered

BN: Rés pR 398 (lacks ⁴H8)

0110: Nouum Testamentum.

The following edition, among other possibilities, seems the most likely to have figured in Janot's stock:

~~2/2~~ Nouum testa-|mentum, haud poeniten=|dis facrorum Doctorum|
fcholijs, Ioannis Benedi|cti Theologi Parifiēfis,|cura
concinnatis, non in=|utiliter illuftratum.|PARISIIS.|Apud
Simonem Colinaeum,|& Galeotum à Prato.|1543|Cum priuilegio.

8°: ~~18-21~~ 3⁸ 4 a-S⁸ T⁴ [\$4(-~~A1~~~~10~~~~10~~4A1)signed] 352 leaves, ff [20]
1-183[184]²[1]2-140[141-148][k4 signed Kiiij; mis-
numbering ²49 as 45, ²77 as 65, ²79 as 36, ²125 as 225]

BN: Rés A 6361

0112: Oeuvres de maiftre François Villon.

This might be a reference to the edition in which Janot was involved (no.345), but another possibility is this edition, dated in the BN catalogue in the years 1542-4:

Les Oeuvres|DE FRANCOYS VIL-|lon de PARIS, reueues & re|mifes
en leur entier par|Clement Marot|Valet de chābre|du ROY.|
~~1/2~~Diffique dudict Marot.|¶Peu de Villons en bon fca-|uoir.|
Trop de Villons pour dece-|uoir.

8°: A-G⁸ [\$4(-A1)signed] 56 leaves, ff [i-ii]iii-iiii[v]vi-
ix[x-xi]xii-xiii[xiiii]xv-xviii[xix]xx-xxii[xxiii]xxiiii-
xxv[xxvi]xxvii-xxix[xxx]xxxi-xliii[xliiii]xlv-xlvi[xlix-
lii]liii-lv[lvi][F1 signed FFf, F3 signed FFii, G1 signed

GGg, G2 signed GGii, G3 signed GG; misnumbering xii as xvii, xvi as xxi, xxxii as xxx, xxxviii as xxxv, xl as xi, xlviii as lxxviii, liii as xv, lv as li; misprinting xli as x̄i, xlv as xivl.

BN: Rés Ye 1304

0113: Oeuures d'Helifenne.

This probably refers to the various works of Helisenne de Crenne printed by Janot (nos.116, 142, 263, 264, 265, 347), or possibly to the following collective edition:

Les oeuvres|DE MA DAME HELI-|fenne qu'elle a puis nagueres
reco-|gneues & mifes en leur entier.|Cest afcauoir les
angoiffes dou-|loureufes qui pcedēt d'amours,|Les Epiftres
famililieres &|inuectiues.|Le fonge de ladicte dame, le tout|
mieulx que par cy deuant redigées|au vray, & imprimées
nouuellemēt|par le commandement de ladicte|Dame.|De Crenne|On
les vend a Paris en la grāde fal|le du pallais au premier
pillier, de-|uāt la chapelle de meffieurs les pre|fidens, par
Charles langelier.|1543.

16° in 8's: A-Y⁸ 2A-2T⁸ a-t⁸ [\$4(-A14ag1)signed] 530 leaves,
un-numbered [Y2-4 signed yii-yiiii, e1 signed c, k2-4
signed with gothic k]

BN: Rés Z 2745

0116: Oeuures de Clement Marot.

No edition of Virgil printed by Janot under the title "Oeuvres" has been located; an edition appeared in 1540, shared by Jean André, Galiot Du Pré, Arnoul L'Angelier,

Maurice de la Porte, Jean Longis, Oudin Petit and Pierre Vidoue (Renouard, Imprimeurs..., vol.1, pp.66-67, no.141) and this could be the edition referred to; Renouard's MS, no.319 under Janot, mentions an edition of Janot's widow: "Les oeuvres de Virgile translatees de latin en vers francoys. Paris, veuve Denys Janot, 1548. In-fol., goth., fig. -Edition partagée avec Jean Longis, d'après Brunet, V, 1300, et le catal. de la vente M[éon], (1803) n° 1360, qui met seulement: Denis Janot."

0121: Parfaicte Amye.

see under 0109

0124: Prouerbia Salomonis.

In the absence of an edition printed by Janot, the most likely edition to be found in his stock would appear to be:

LIBRI SALOMO-|NIS.|PROVERBIA.|ECCLESIASTES.|CANTICVM|
CANTICORVM.|~~sa~~Liber sapiientiae.|~~se~~Ecclefiasticus.|PARISIIS,|
Apud Mauricium de Porta.|1543

16° in 8's: a-r⁸ [\$4(-a1)signed] 136 leaves, ff [1]2-136
[misnumbering 11 as 15, 79 as 97, 98 as 89, 104 as 304,
106 as 110, 110 as 112, 112 as 114, 119 as 191, 135 as
155]

BN: Z 16564

0132: Perceforeft. v. Volumes.

There seems to be no reference to any edition of the Perceforest in five volumes, but this edition in six volumes might have appeared in Janot's stock; copies were still to

be found in Du Pré's stock at his death in 1561 - see Parent, Les métiers du livre..., p.241:

[in black and red][in a frame, incorporating Renouard 263]
(textura)L[init]A Trefelegante|(bastard)Delicieufe Melliflue
et trefplaifante Hyftoire du trefno=|ble, Victorieux et
excellentiſſime roy Perceforeſt, Roy|de la grand Bretaigne,
fundateur du Franc palais|et du temple du fouuuerain dieu.
En laquelle le le|cteur pourra veoir la ſource & decoration
de tou=|te Cheualerie, Culture de vraye Nobleſſe,|Proueſſes
& conqueſtes infinies, acõplies|des le temps du conquerant
Alexandre|le grant, & de Julius cefar|au par a=|uant la
natiuite de noſtre ſaul=|ueur Jefuchriſt Auecqs plu=|ſieurs
Propheties, Com=|ptes Damans et leurs diuerſes fortunes.|
✱.✱.✱.✱|✱(textura)¶Auec Priuilege du|Roy noſtre fire|(bastard)
¶On le vend a Paris pres le Palais a lenfeigne de la Gal=|
lee, et au premier pillier de la grant ſalle dudit Palais
en la|boutique de Galliot du pre Libraire iure de Luniuerſite.|
¶Mil Cinq cens. xxviii.

In six parts: Fol:✱⁶A-Z & ?⁶ 1/2⁶ 1/4⁶ [~~✱~~4(-~~✱~~1✱34)signed] 166 leaves,
ff [6]li-xlix lvi-lx lv-Clix[Clx][Y,Z signed y,z; numerous
misnumbered leaves]

Fol:✱⁴a-d⁶E-Z & ?⁶ 1/2⁶ 1/4⁶ [~~✱~~4(-~~✱~~14HI&? 1/2⁶ 1/4⁶)signed]
158 leaves, ff [4]premier ii-liiii lxi-lxvi lxi-Cliii
[Cliiiil[R1 signed Si; Y,Z signed y,z; Y4 signed yiiii;
numerous misnumbered leaves]

Fol:π²A-Z & ?⁶ 1/2⁶ 1/4⁶ [~~✱~~4(-~~✱~~4)signed] 162 leaves,
ff [2] premier ii-Clix[Clx][Y,Z signed y,z; misnumbering
xii as ix, xxxiii as xxxiiii, xliiii as xlv, lvii as lvi,
lxxxv as lxxxvii, Cxxii as Cxxiii, Cxlv as Cl]

Fol:π²A-Z & ?⁶ 1/2⁶ 1/4⁶ [~~✱~~4 signed] 152 leaves, ff [2]
premier ii-lxxxix C-Clix[Clx][A3 signed AAiii; Y,Z signed
y,z; misnumbering xxxvii as xxxvi, xlix as xlii, lxxvi as
lxxiii, lxxxv as lxxxvii]

Fol: $\prod^2 A-T^6$ [\$4 signed] 116 leaves, ff [2]
i-Cxiii[Cxiiii][misnumbering xxx as xx, lxvii as lxii,
lxxxv as lxxxiii, lxxxix as xcix, Cv as Cvii, Cvi as Cviii,
Cvii as Cix, Cviii as Cvii]

Fol: $\tilde{a}^4 a-o^6 p^4 q-v^6 x-y^4$ [\$4(-\tilde{a}14pxy4)signed] 130
leaves, ff [4] premier ii-Cxv Cxvii-Cxxviii[Cxxix][\tilde{a}3
signed \tilde{a}iiii; numerous misnumbered leaves]

London, BM: 85.k.5,6 and G 10556, 57.

0133: Platine de de la vie des papes.

The most likely edition to be found in Janot's stock
would seem to be this, with a colophon dated 1544:

~~20~~ Les Vies faictz|ET GESTES DES SAINCTZ|PERES PAPES
EMPEREVRS|Et Roys de France, Ensemble les Herifies,|Scifmes,
Concilles, Guerres & autres chofes|dignes de memoire,
aduenues tant en la Chre-|ftiente que autres pays estrange,
& Barbare|durant le regne dung chascun diceulx,|Escriptes
en Latin par Baptifte Pla-|tine de Cremone, & depuis|
tournées en Francoys.|[mark=Renouard 1022]|On les Vend a
Paris en la Rue faint Jacques|a l'efaigne de la queue de
Renart p Iehan Ruelle.

8^o: 2a-2b⁸2c²a-2N⁸20²[\$4(-aa1c2)signed] 492 leaves, ff [18]
pmier ii-c[ci]cii-clxviii[clxix]clxx-cclxxxiii[cclxxxiiii]
cclxxxv-cclxxxviii²cclxxxi-²cclxxxv[²cclxxxvi]²cclxxxvii-
cclxxxiii[cclxciiii]ccxcv-cccvi[cccvii]cccviii-cccix
[cccxi]cccxi-ccciiii[cccxi]cccxi-ccclxviii²ccclxiii
[²ccclxiii]²ccclxv-ccclxix[ccclxx-ccclxxi]ccclxxii-
ccclxxxiiii[ccclxxxv]ccclxxxvi-cccclx[=474][mis-signing
d4 as ciiii, e3 as ciii, e4 as Eiii, k3 as Kiii, F4 as
Fiii, G3 as Ciii, V4 as Yiiii, KK2 as Kkii; numerous mis-
numbered leaves]

0134: Polidore Virgile.

The most likely edition to be found in Janot's stock would seem to be:

Pollidore Vergi-|LE HYSTORIOGRA=|PHE NOUUELLEMENT|traduict de
Latin en Frã|coys, declairant les|inuẽteurs des cho|fes qui
ont|eftre.|1544|On les vend au Palais, en la gallerie, par|ou
on va à la chancellerie, es boutiques de|Iehan Longis, &
Vincent Sertenas, & en la|rue neufue nostre dame, à l'ẽfeigne
de la cor|ne de Cerf.

8^o: a⁴b-c⁸D-R⁸S⁴ [\$4(-a1S34)signed] 136 leaves, ff [4]li-lxxii
lxxv-cxxxiii[cxxxiiii][=132][K3 signed Ciii, R2 signed Ris;
misnumbering xxiiii as xxiii, xlv as xlvj, xlvi as xlvij,
xlvi as xlvij, liiii as xlviii, cxx as cxv, cxxv as
cxv]

BN: G29945 (lacks S1.4, which are here inferred)

0135: Patricius de Republica.

No edition by Janot of this work has been traced, and there seem to have been no Latin editions after that of Galiot Du Pré in 1534. The most likely edition to have been in Janot's stock would therefore seem to be:

~~20~~Le liure de Po|LICE HVMAINE, CON-|tenant brieue defcription
de plufieurs chofes di-|gnes de memoire: fi comme du
gouuernement d'un Roy-|aume, & de toute adminiftration de la
Republique, ou|font affemblées par vn recueil fuccinct, maintes
belles fen-|tences d'Hiftoriens & Philofophes, & diuers propos
&|faictz d'hommes prudens. qui eft vn oeuvre veritablement|
beau, noble & excellẽt, fort neceffaire à toutes gẽs qui font
en cefte mortelle vie, & qui defirẽt paruenir à fin eueufe.|
Lequel a eũte extraict des grandz & amples volumes de|

François Patrice, natif de Senes en Italie, Euefque de Ca-
iete: par maiftre Gilles d'Aurigny, aduocat en la court de
parlement: & nouuellemēt traduict de Latin en François,
par maiftre Iehan le Blond, curé de Branuille: & dedié à
hault & puiffant feigneur Meflire Claude d'Annebault
Admiral & Marefchal de France, & lieutenant gene-
ral au gouuernement du pays de Norman-
die, foubz monfeigneur le
Daulphin. [in a compartment: 35 by 56 enclosing 15 by 27]
Auec priui-
lege. 1544. [below compartment] On les vend à
Paris par Charles l'Angelié, tenāt fa bou-
tique au premier
pillier du Palais, deuant la chapelle de
Mefieurs les
Prefidēs: & en la rue de la vieille drapperie,
pres faincte
Croix, au logis dudict l'Angelié.

8°: *⁸A-0⁸ [\$4(-*1)signed] 120 leaves, ff [8][1]2-101[102-
112]

BN: *E 3029

0137: Quinte Curfe.

The most likely edition to appear in Janot's stock would
seem to be:

[in black and red] [in a compartment=Renouard 546] QUINTE
CVRSE [HISTORIOGRAPHE] ANCIEN ET MOULT renomme. Cōtenant les
belli-
queux faictz darmes, condui-
ctes & astuces de guerre
du preux & victorieux roy Ale-
xandre le grāt Trāflate de la-
tin en Frācoys, & puis nague-
res reueu & cōcorde avec Plu-
tarque, Iuftin & aultres au-
cteurs. Nouuellemēt imprime
a
Paris. On les vêt en la grant falle
du Palais au pmier
Pillier par Charles Lāgelier. 1540.

16° in 8's: a-c⁸ A-Z⁸ & 2A⁸-2Z⁸ [\$4(-a1S1Dd1)signed] 400 leaves,
ff [24] 1-136[137]138-216[217]218-376 [Yy3 signed Yy;
misnumbering 124 as 116, 184 as 174, 213 as 21, 216 as 116,
230 as 330, 243 as 223, 296 as 206, 307 as 207; printing
179 upside-down]

BN: 8°J 9828

0147: Singularitez de Pline.

While this might refer to Janot's edition of the seventh and eighth books of Pliny (see no.219 and 0131) it seems more likely that the edition referred to here is:

20Sommaire des|Singularitez de Pline, extraict des fei-|ze
premiers liures de fa naturelle hiftoi|re, & mis en vulgaire
Francoys|par Pierre de Changy,|efcuier.|[mark=Renouard 544]|
Avec priuilege.|*On les vend à Paris en la grand falle du
Palais|aux premier & deuxiefme pilliers, par Arnoul|& Charles
les Angeliers, freres.|M.D.XLII.

8°: a-i⁸ [\$4(-a13)signed] 72 leaves, ff [i]lii-lxxi[lxxiil
[misnumbering xlvi as xliiii, lvii as lix]

BN: S 9650 (lacks h6)

0149: Satyres de Iuuenal.

The edition in question here would appear to be the following, which uses one of his woodcuts (C2), although it does not seem to have printed by him:

Quatre faty|RES DE IUVENAL TRANS=|latees de Latin en Francoys,
par Michel|d'Amboyfe efcuyer, feigneur de Cheuil=|lon. C'est

affauoir la viii. x. xi. & xiii. | [woodcut] | Auec priuilege. |
On les vend A paris en la rue nenfue noftre | Dame a lenfeigne
de la corne de Cerf, & au | Palais en la gallerie, Par ou on
va a la chan= | ellerie en la boutique de Vincent fertenas. |
1544

8^o: [A]⁸B⁸C⁴D-K⁸L⁴ [\$4(-C4F234G4K234L234)signed] 80 leaves,
un-numbered

BN: Rés pYc 845

0152: Tapifferie de l'Eglise.

This appears to be a reference to a work planned by Janot:
his successor, Etienne Groulleau subsequently produced an
edition using woodcuts from the set of religious scenes used
by Janot late in his career:

(roman)La Tapiffe<rie> | DE L'EGLISE CHRESTIEN<NE> | (italic,
roman caps.) & catholique: en laquelle font depainctes l<a> |
Natiuité, Vie, Pafsion, Mort, & Refurr<e-> | ction de noftre
Sauueur & Redempteu<r> | IESVS CHRIST. | Auec vn huictain foubz
chacune hyftoire, | pour l'intelligence | d'icelle. | A PARIS. | De
l'imprimerie d'Estienne Groulleau, de= | mourant en la rue
Neuue noftre Dame | à l'enfeigne faint Ian Batiste.

16^o in 8's: A-N⁸ [\$4(-A1)signed] 104 leaves, un-numbered

BN: Rés A 7636 (one leaf of A missing, badly cropped)

0159: Vita honesta.

The most likely edition to be found in Janot's stock would appear to be:

Vita Hone-|STA SIVE VIRTUTIS|QVOMODO QVISQVE VIVE-|re debeat,
omni aetate omni tem-|pore, & quolibet loco,|erga Deum &|
homines.|AVTORE HERMAN. SCHO-|TEN. HESSO.|Cui nouiffimè
adiecimus Inftitutio|nem Chriftiani hominis, per Adria|num
Barlādũ Aphorifmis digeftã:|Omnia multò quàm antehac|
emendatiora.|PARISIIS |Apud Ioannem Ruellium.|1543.

16° in 8's: A-H⁸ [\$4(-A1)signed] 64 leaves, ff [1]2-17[18]
19-29[30]31-63[64][F3 signed Eijj; misnumbering 40 as 24,
52 as 58]

BN: D 87581 (2)

0163: Vincent hiftorial.

Despite its early date, the following edition would seem to be the only one which could have figured in Janot's stock:

[in black and red][in a frame, incorporating Renouard 263]
(textura)L²[init]¶¶E premier Volu=me de Vincent Miroir|
hyftorial.(bastard)Nouvellemẽt imprime a Paris.|¶¶¶¶¶¶¶¶|
¶¶Jlz fe vendẽt en la grant falle du palais au premier|pillier
en la boutique de Galliot du pre.|(textura)¶Mil.V.C.XXXi.

In five parts: Fol: ~~3~~⁸A-Z⁶a-p⁶q⁸ [\$4(-~~1~~¹+~~1~~⁵q5)signed] 244
leaves, ff [8]i-Cxxxvi [J1 signed D; Y,Z signed y,z]
Fol: ~~2~~⁸2A-2X⁶2a-2x⁶2y⁴ [\$4(-~~1~~¹yy4+~~1~~⁴5)signed]
264 leaves, ff [8] i-ccxlvi ccli-cclx [QQ3 signed PPiii;
vv3 signed vviiii]
Fol: ~~3~~⁶3A-3X⁶3a-3v⁶ [\$4(-~~1~~¹~~1~~¹)signed] 252
leaves, ff [6] i-Clxxiiii Clxxiii-ccxliiii[ccxliiii]

Fol: ~~4~~⁶4A-4X⁶4a-4m⁶ [\$4(- 14)signed] 204 leaves,
ff [6]i-Cxcviii [misnumbering x as xi, lxxxviii as lxxxiii,
xci as xcii]

Fol: 5~~4~~⁶5A-5X⁶5a-5o⁶5p⁸ [\$4(-~~14~~¹VVVVV4+ppppp5)
signed] 224 leaves, ff [6]i-CCxviii [misnumbering lxviii
as lxxi, Cxcvi as Cxcviii]

BN: Rés G 209-210

Works listed in Janot's 'Table des livres...' for which no
edition has been traced

03: Adolefcence de Cupido.

No Paris edition has been traced: Omont suggests Juste's
1536 Lyon edition.

022: Cent confiderations d'amour.

Omont has no suggestions.

034: Cent & cinq rondeaulx.

No Paris edition has been traced: Omont suggests a 1542
Lyon edition, probably printed by Mousnier.

065: Formulae præcationum Euangelicae.

Omont has no suggestions.

083: Ieu de l'aduenture.

No edition immediately suggests itself. Omont noted: Jeu
de l'adventure et Devis facétieux des hommes et des femmes,
s.l.n.d., in 16. Brunet, III, 531 says "imprimé à Paris
et à Lyon par plufieurs fois."

0101: Miroir de la redemption.

Omont has no suggestions.

0120: Patrons de Lingerie.

Omont suggests a Lyon edition of 1525 (?), but any number of
books of sewing patterns were available at the time.